$4
The E Ticket
"---COLLECTING THEME PARK MEMORIES---"
HIGHLIGHTS FROM OUR FIRST THREE HARD-TO-FIND ISSUES!
1988 ANNUAL

WELCOME ... to The "E" Ticket 1988 Annual. One of the questions most frequently asked by our readers concerns availability of back issues of The "E" Ticket. Like most other enterprises, we started small (we're still small…) and our early issues were printed and circulated to a modest local audience. Our first three issues, pictured on the cover of this Annual, have become quite difficult to find. We hope that this edition, which again presents much of that material, will help fill those requests … and for those of you who are "charter readers," the September '88 interview with David R. Smith will be new reading.

For those of you who are with us for the first time … a brief word about our publication and what we are all about: Our goal is to experience once again our theme parks as they were when they made their first wonderful impact … in the '50s and '60s We do this in at least three ways: 1) by presenting historical information about the parks 2) by relating personal experiences (ours and yours), and 3) by exploring the growing hobby of theme park collectibles.

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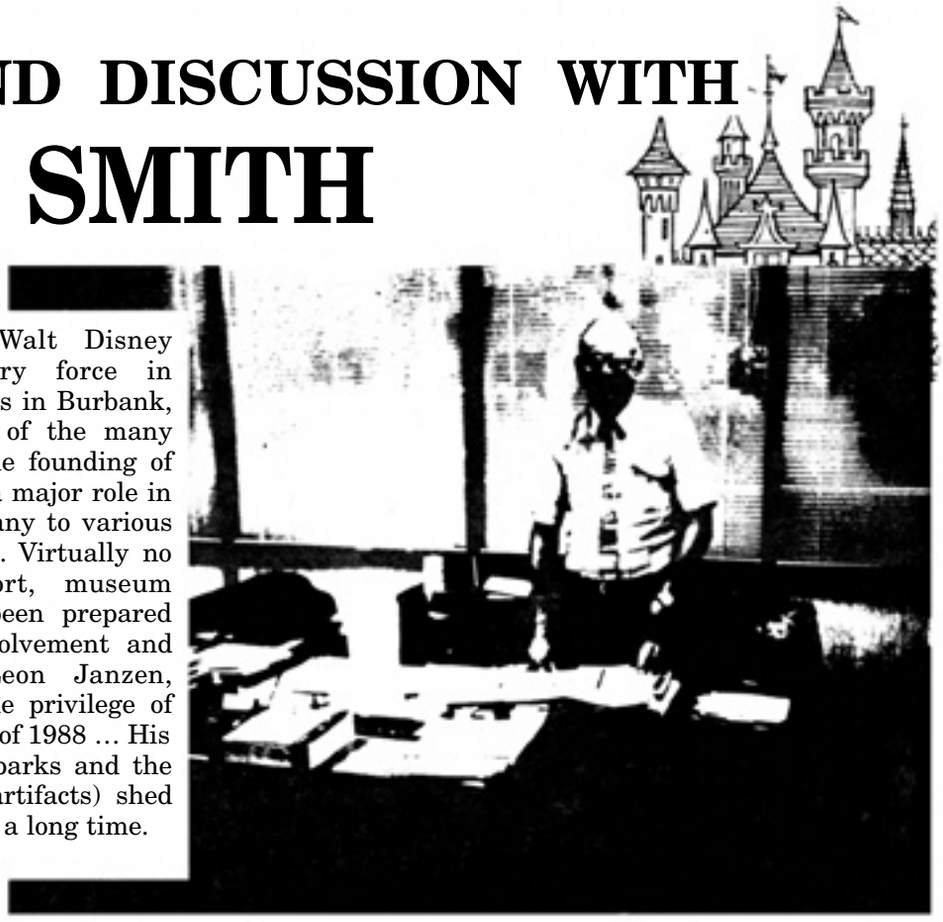
THEME PARK — "An amusement park where rides, activities, and thrills are presented within an atmospheric environment ... a place where your ride admission (especially if it's an "E" ticket) will carry you to another place or time".

WHY CALL IT THE "E" TICKET? — The "E" Ticket was the best coupon in your Disneyland ticket book, good for a ride on the very best attractions that the first true theme park had to offer. Some of those attractions can now be enjoyed only through memories. We hope to share these memories in future issues of this publication.

This publication … The "E" Ticket … is copyright 1988 by Jack E. Janzen and Leon J. Janzen. The "E" Ticket is published on an unscheduled basis … and each issue must be considered a "stand-alone" accomplishment. You can obtain a copy of the current issue by sending a check in the amount of $3.50 ($2.50 plus $1.00 postage/handling) to: The "E" Ticket, P.O. Box 800880, Santa Clarita, CA 91380-0880

A DISNEYLAND DISCUSSION WITH
DAVID R. SMITH



Introduction: David R. Smith, Walt Disney Archivist, has been the primary force in establishing the Walt Disney Archives in Burbank, and in expanding its preservation of the many elements of Disney history. Since the founding of the Archives in 1970, he has played a major role in representing the Walt Disney Company to various audiences, especially Disney fandom. Virtually no significant Disney research effort, museum exhibit, or written reference has been prepared without Dave Smith's personal involvement and assistance. Jack Janzen and Leon Janzen, co-editors of The "E" Ticket, had the privilege of interviewing Mr. Smith in September of 1988 … His comments about the Disney theme parks and the preservation of their history (and artifacts) shed light on some questions we've had for a long time.

THE "E" TICKET: Dave, we're sure nearly everyone knows who you are and what your job is, here at the Studio, but we'd like to introduce you to our readers a little differently … maybe in the context of our Disneyland interest. Do you have a favorite ride or theme area at Disneyland?

DAVE SMITH: Well … my memories of Disneyland go back to my first visit, about 1956. I was interested in Disney before that and I was fascinated when the Disney television show started in '54. I watched the progress reports avidly … and I was glued to my television set on July 17, when they had the Opening Day Special. Of course, I immediately started pestering my parents to take me to Disneyland.

I didn't succeed … in fact, my Grandmother went to Disneyland before I ever got there. I was very incensed about that (chuckle). My parents … their argument was: "It's not finished yet … let's wait awhile until they get more attractions there." You know parents. So anyway, it was sometime in '56, I think, that I probably made my first trip. I was living in Pasadena, and I had a paper route there, delivering the Pasadena Star News. Once or twice a year they would have a promotion where, if you got three new subscribers, you could have a "passport" to Disneyland. It was equivalent to today's Passport … which in those days really made you feel like royalty, because you had to flash this to get on every attraction. I got these three or four times, I know, and spent a glorious day at Disneyland, riding attractions all day.

Before I was sixteen, I loved the **Autopia**. I'd go on that dozens of times a day … because, of course, I hadn't had the opportunity to drive any other way. I loved that attraction when I was a kid. I also loved the **20,000 Leagues** attraction, but … I think today, I'm not much different than most people in saying that **Pirates of the Caribbean** is my favorite attraction.

THE "E"TICKET: We did a reader survey about that … Tomorrowland won, as favorite area, when you include everybody's favorite version of Tomorrowland … but **Pirates** won as the ultimate attraction of all time.

DAVE SMITH: I think that it's my favorite. If the line's not too long, any time I go to Disneyland, I'd just as soon go on it again … and I still see things today that I hadn't noticed before.

THE "E"TICKET: How does the Disney Archives, its role/definition, fit with the growing interest in Disneyland's past? How do you decide what to retain, without drowning in all the material?

DAVE SMITH: Right … you can't save everything When it comes to the merchandise, we're very selective. For the Parks, we do try to get samples of the limited edition merchandise … which we know the collectors are going to be asking us about. We do try to get samples of things that are done for a special event or a special anniversary. The latest example … we saw that they're going to be trading Olympic pins this week, so Paula called down there and we now have the set of thirty Olympic pins. We've gotten the Mickey's 60th Birthday and State Fair things that we could get … we try to get the Grad Nite things as they come out ... we're not going to get a sample of every merchandise item that they bring into the park, because there's just too much.

THE "E" TICKET: Could you give us a capsule definition of what you're looking for and intend to retain here?

DAVE SMITH: We're interested, more than anything, in information. We want the backgrounds on the attractions … and any press releases or articles that are written go into that file. That's our key source for any questions that we get about Disneyland. We look in that file, by attraction. Also, we occasionally put in a display somewhere, here in Burbank, or at Disneyland or at Walt Disney World … or even occasionally in a museum somewhere. For these things, generally, you want something that can either hang on the wall or go into a glass-topped exhibit case.

Now, we do have a few big things … We have Mary Poppins' carousel horse, for example, that was used in the film. We had it down at Disneyland during the 30th Birthday, when they had the display in the **Walt Disney Story**.

THE "E" TICKET: Do you get first choice … last choice … do you receive too much … what's the screening process?

DAVE SMITH: It's very difficult to get people to remember to send you everything, all the time. It's very difficult getting put on a distribution list when there is no distribution list. If you want to be the one person to get a sample of something, you're going to have to ask for it almost every time. We do get very good cooperation from all over the Company. There are no qualms about them sending items to us. That might mean the $1 pinback button … or it might be the $2,800 Capodimonte Snow White, or something like that. Of course, we don't ask for all the really expensive things … but I did recently feel that we should have a set of the eight Mickey Mouse Capodimonte figures that showed the different periods in his career … and they're $200 apiece! They're sending us a set of those ... we do get very good cooperation.

THE "E" TICKET: Does this also apply to Disney film production artwork … say that you, or someone else in the Organization, feels that there is a particularly special background painting items that are "one-of-a-kind"?

DAVE SMITH:There are areas within the Company that are currently maintaining their own collections of material. The Animation Department, for instance, maintains the animation art. We're not trying to step on their toes and take over stuff. We do want a few pieces here for display, and they have no qualms about loaning us things whenever we want them … but we'll let them store them.

THE "E"TICKET: Is that true of the Imagineers,also?

DAVE SMITH:They have their own art "morgue"too … so all the Disneyland, Walt Disney World, and Tokyo Disneyland concept art is stored at Walt Disney Imagineering … we have none of that.

THE "E" TICKET: Does the Archives retain (or participate in the filming of) theme park attractions … what about attractions that are gone?

DAVE SMITH: We have all of the television shows that Walt did that showed the construction of Disneyland. Over the years he would have a show, made from Disneyland, and he would talk about a new attraction. Very rarely did they actually go in and show the attraction, bit by bit. There were "stills" taken, however, and W.D.I. has those photographs.

In recent years the Company has been a lot more diligent in documenting the attractions at the Parks primarily because we're building the attractions in other Parks around the world. Tokyo was the first … when they were doing Tokyo Disneyland they realized they had to go back and do definitive manuals on every single attraction there … how the attraction operated … how it ran … all that sort of thing. They did maintenance manuals, too … how to take care of these attractions … how to get into the Audio-Animatronics figures and fix them … those were done in great detail.

THE "E" TICKET: Does something like that exist, for instance, for the **Rainbow Caverns Mine Train**?

DAVE SMITH: I couldn't tell you on a particular attraction, but very possibly. They started this in the '70s sometime, so … rides that were around in the '70s, certainly the new things that came up in the '70s, had these manuals done for them. For example, we just took out **America Sings**. They went in and videotaped that show completely. That does exist … I haven't seen it yet, but I hope that we get a copy here in the Archives, someday.

THE "E"TICKET: We've wondered who has the "call" over what concept art is retained versus what is sold at the Disney Gallery?

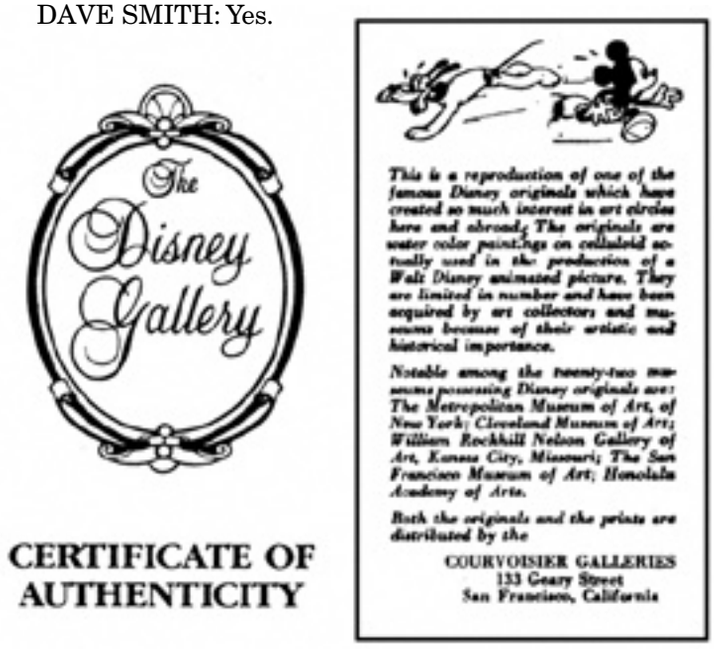
DAVE SMITH: Right now, the people deciding are a committee of top management at Walt Disney Imagineering.

THE "E" TICKET: There are some beautiful things for sale at the Gallery …

DAVE SMITH: Yes, but you've got to remember that this is a drop in the bucket … anything that's on sale there, we've got twenty pieces better of the same artist. The same is true of animation art that's made available for sale through galleries and so forth.

THE "E" TICKET: So, an item that is incredible to a collector … from a Company standpoint, it's just "house-cleaning"?

DAVE SMITH: Yes.


The Disney Gallery
CERTIFICATE OF AUTHENTICITY
This is a reproduction of one of the famous Disney originals which have created so much interest in art circles here and abroad. The originals are water color paintings on celluloid actually used in the production of a Walt Disney animated picture. They are limited in number and have been acquired by art collectors and museums because of their artistic and historical importance.
Notable among the twenty-two museums possessing Disney originals are: The Metropolitan Museum of Art, of New York; Cleveland Museum of Art; William Rockhill Nelson Gallery of Art, Kansas City, Missouri; The San Francisco Museum of Art; Honolulu Academy of Arts.
Both the originals and the prints are distributed by the
COURVOISIER GALLERIES
133 Geary Street
San Francisco, California

THE "E" TICKET: Can you tell us what were the oldest cels available at the Art Corner, in Disneyland?

DAVE SMITH: They started selling animation cels at Disneyland in 1955, so I would guess they would have had *Peter Pan* and *Lady and the Tramp* … they may have had some *Alice* and *Cinderella*. Primarily, I would think it was *Lady and the Tramp*, because it was the last feature released before Disneyland opened.

THE "E"TICKET: They weren't digging back through the closets for the oldest stuff … whatever was around?

DAVE SMITH: Well,see … between the late '30s and the late '40s, we sold the cels through art galleries … so there was a program then, and prior to that very frequently they would wash off the cels and use them over again,because they were expensive … we didn't have a lot of money in those days.

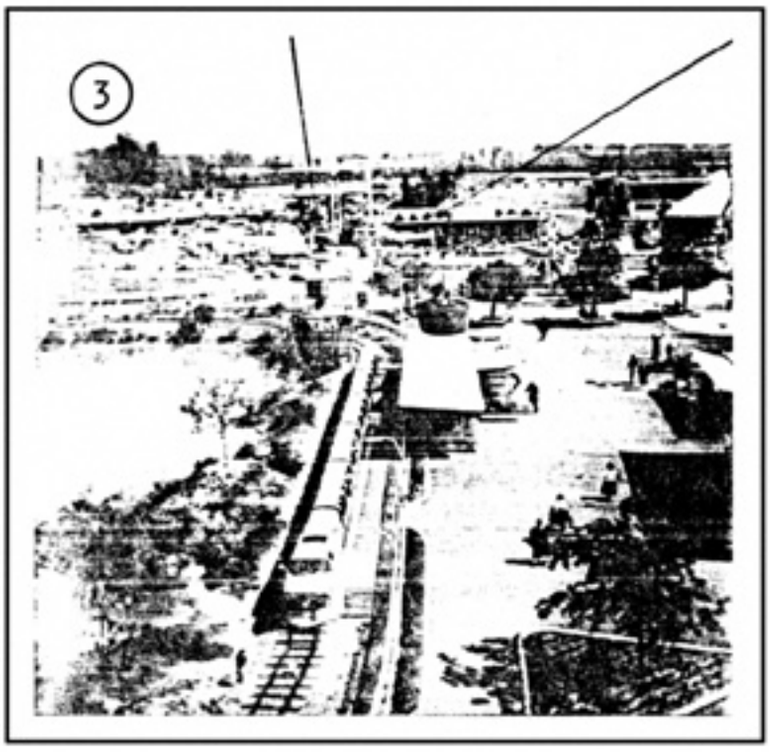
(Continued on page 38)

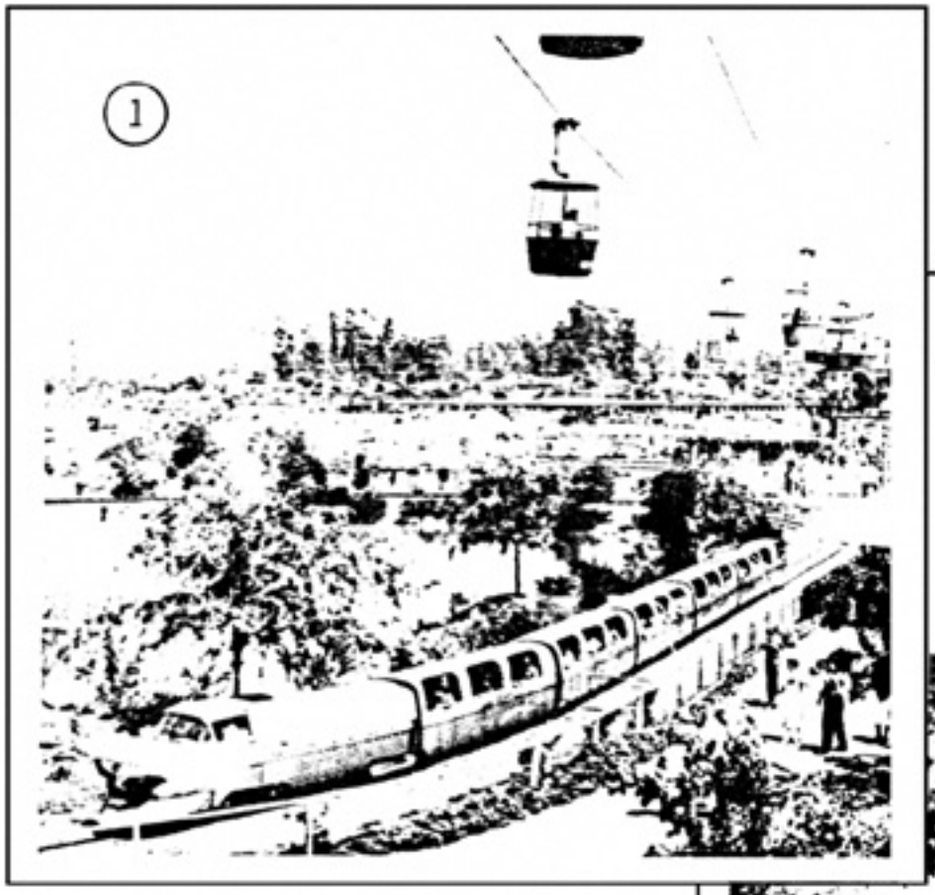
THE VIEWLINER

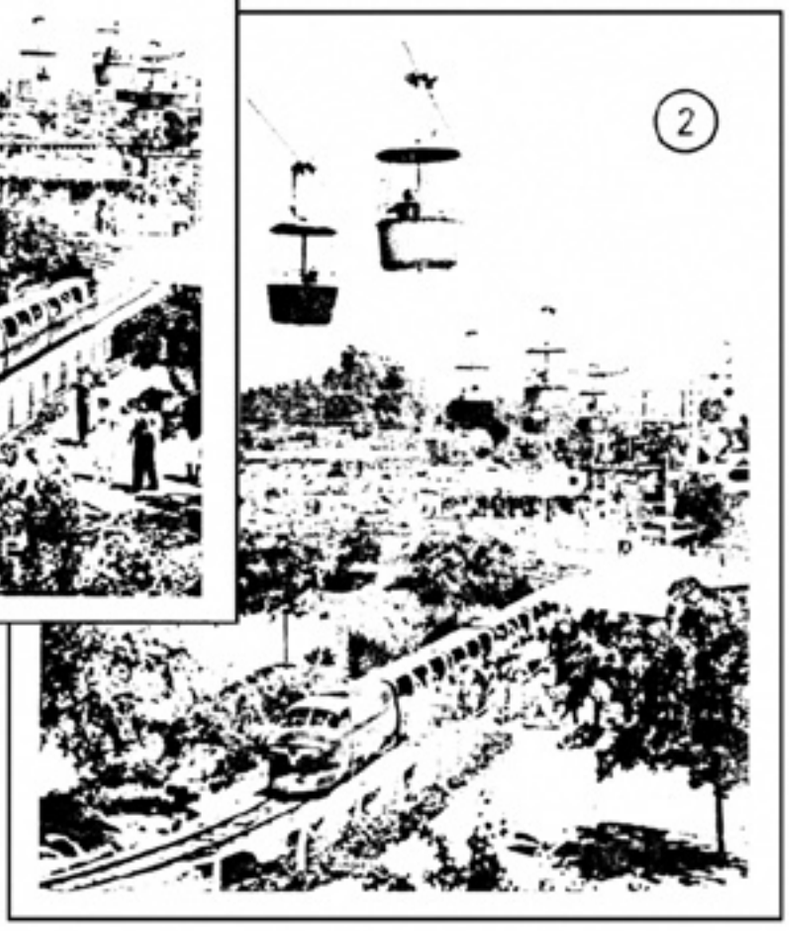
by JACK JANZEN

Walt Disney's romance with all forms of transportation became an underlying theme in the design and construction of Disneyland. From the very beginning in 1955, park visitors were entertained via steam trains, fantasy trains, rockets, cars, carriages, boats of all sizes—almost every conceivable mode of transportation. The one vehicle that was missing in the early days was a "Train of the Future."

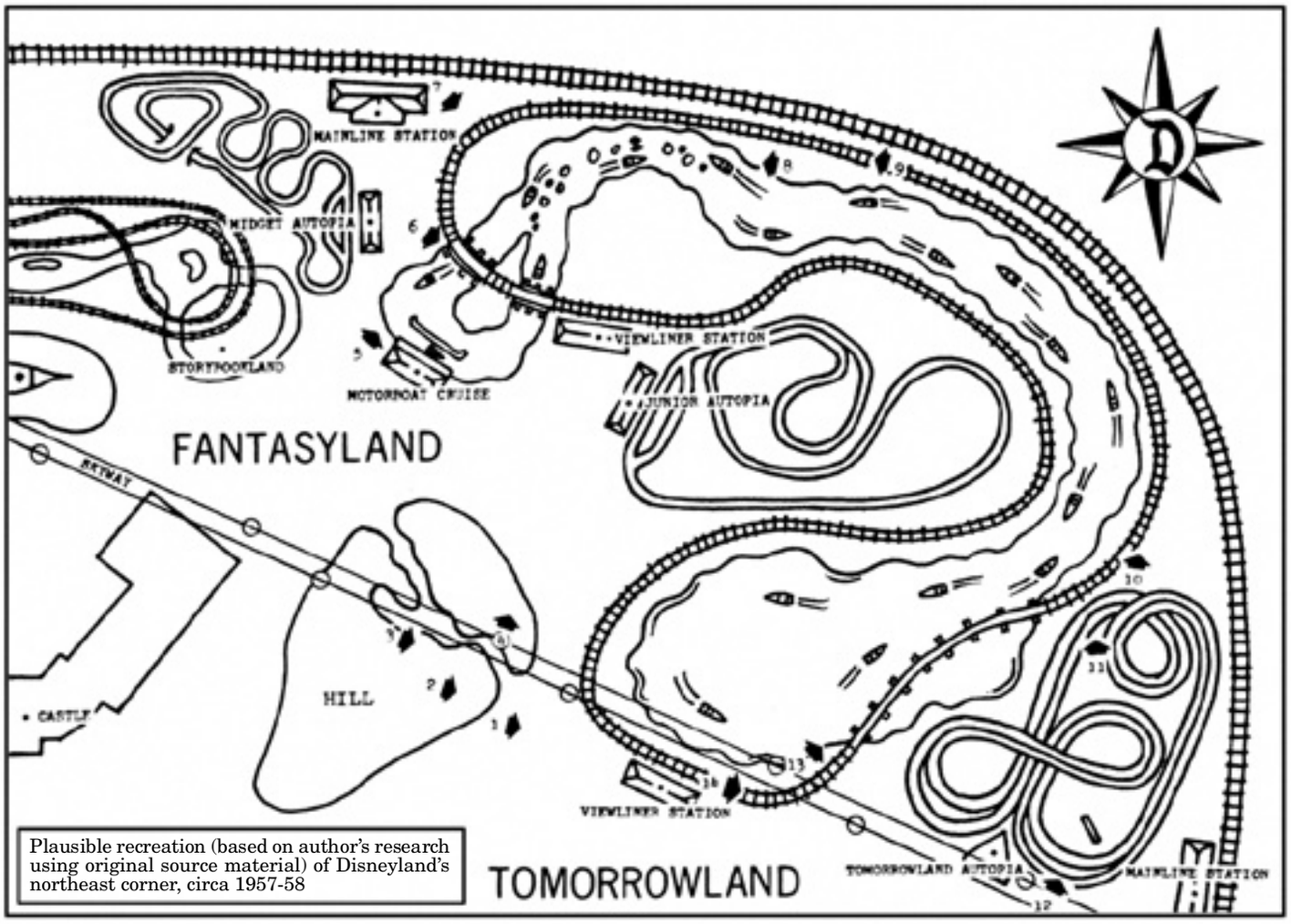
The picturesque **Monorail** has certainly satisfied this need since its installation in 1959. Even today, twenty-seven years later, little of the glitter has been lost from this "highway in the sky." Yet the **Monorail** inherited the title "Train of the Future" from a little-known Disneyland predecessor—the **Santa Fe and Disneyland Viewliner** train.





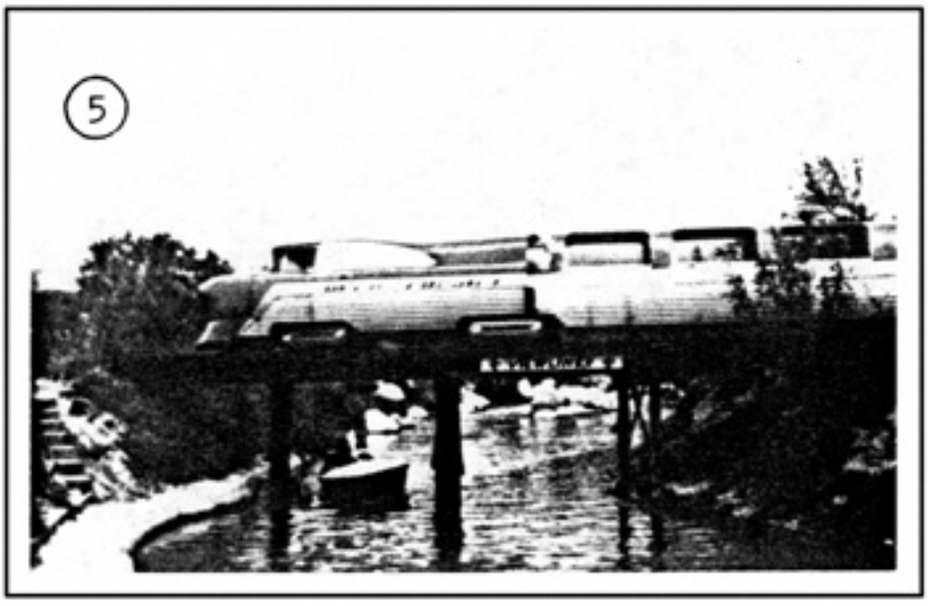


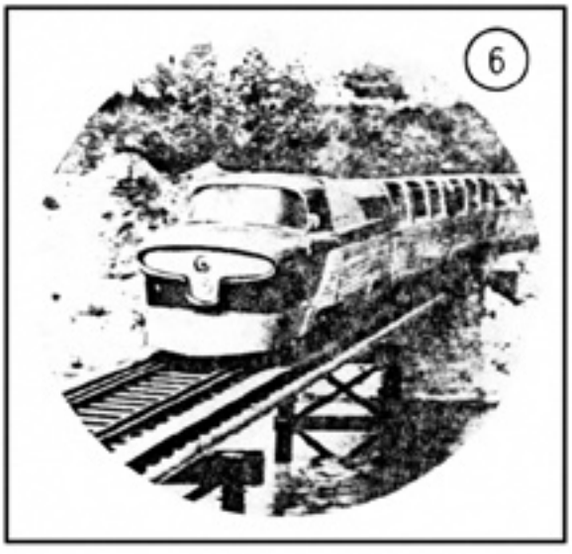
Numbers on photos correspond to numbered arrows on map indicating probable location of camera and direction of shot.

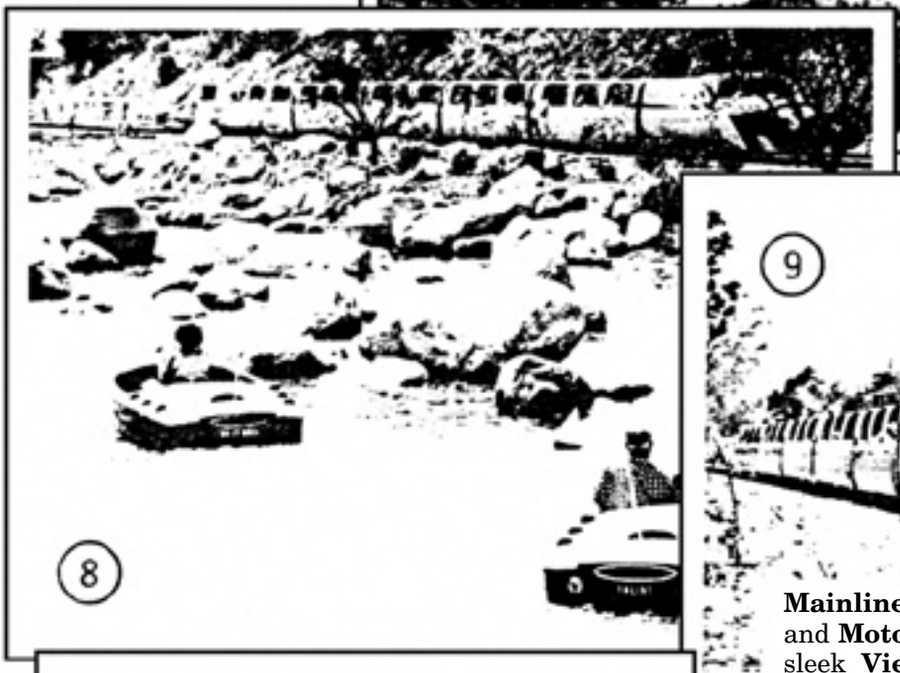


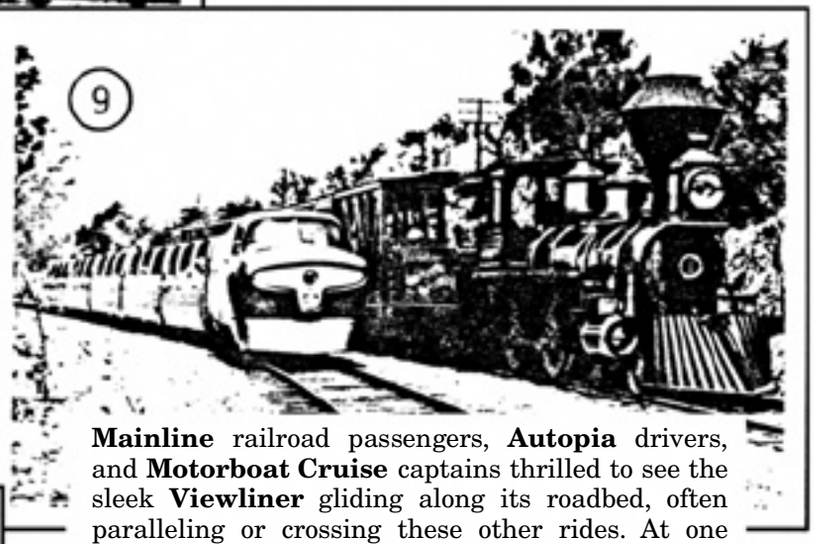
Plausible recreation (based on author's research using original source material) of Disneyland's northeast corner, circa 1957-58

The **Viewliner**, a two-rail system, opened in 1957 and attracted Disneyland visitors for over a year. It consisted of two streamlined trains running on a continuous loop between stations in Tomorrowland and Fantasyland; the area traversed was home to the **Motorboat Cruise**, **Junior Autopia**, and **Tomorrowland Autopia**. Like that of the **Casey Jr.** and the **Rainbow Mountain Mine Train**, the **Viewliner** track plan was self-contained, with no connection to the mainline steam train that circled the park.

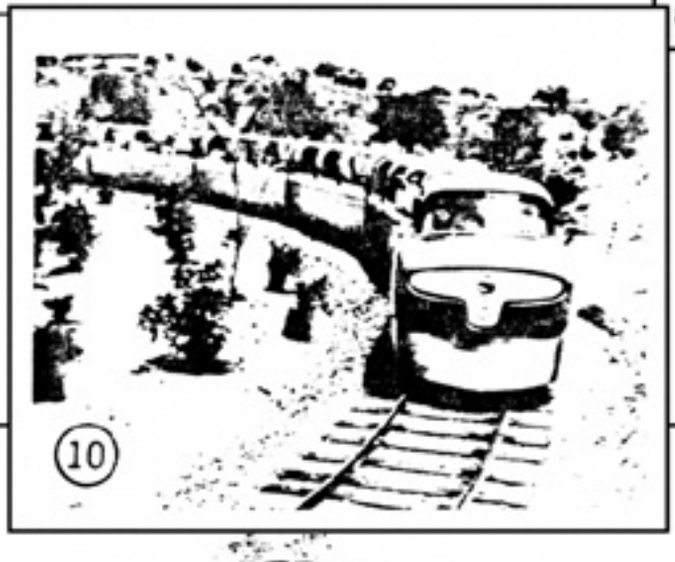


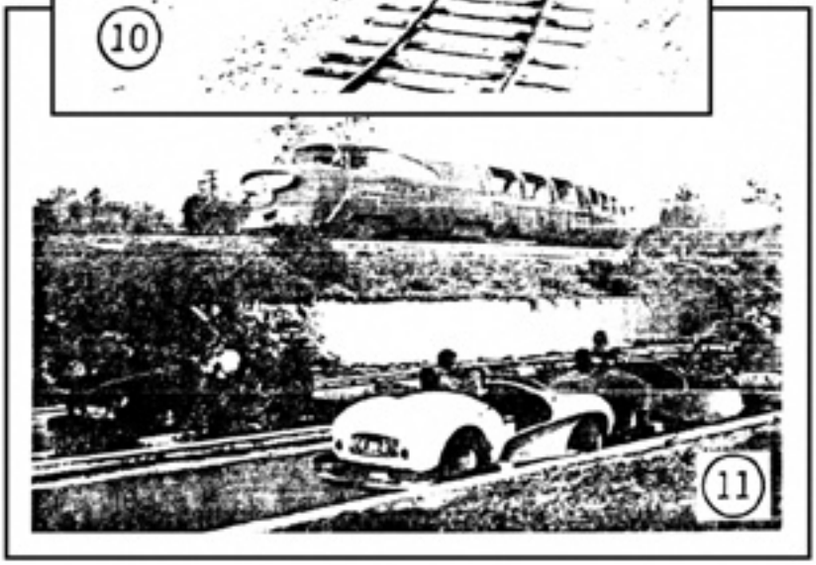




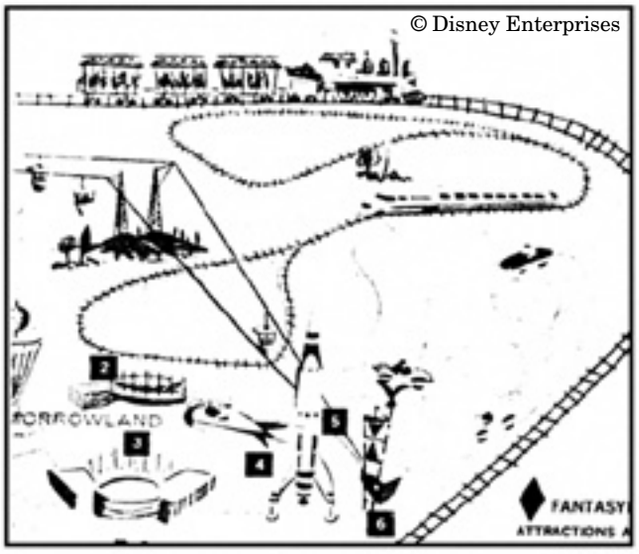


Mainline railroad passengers, **Autopia** drivers, and **Motorboat Cruise** captains thrilled to see the sleek **Viewliner** gliding along its roadbed, often paralleling or crossing these other rides. At one point, a wooden trestle allowed an undercarriage view by **Motorboat** riders; elsewhere, a low concrete bridge gave the **Viewliner** the appearance of skimming across the water.





© Disney Enterprises

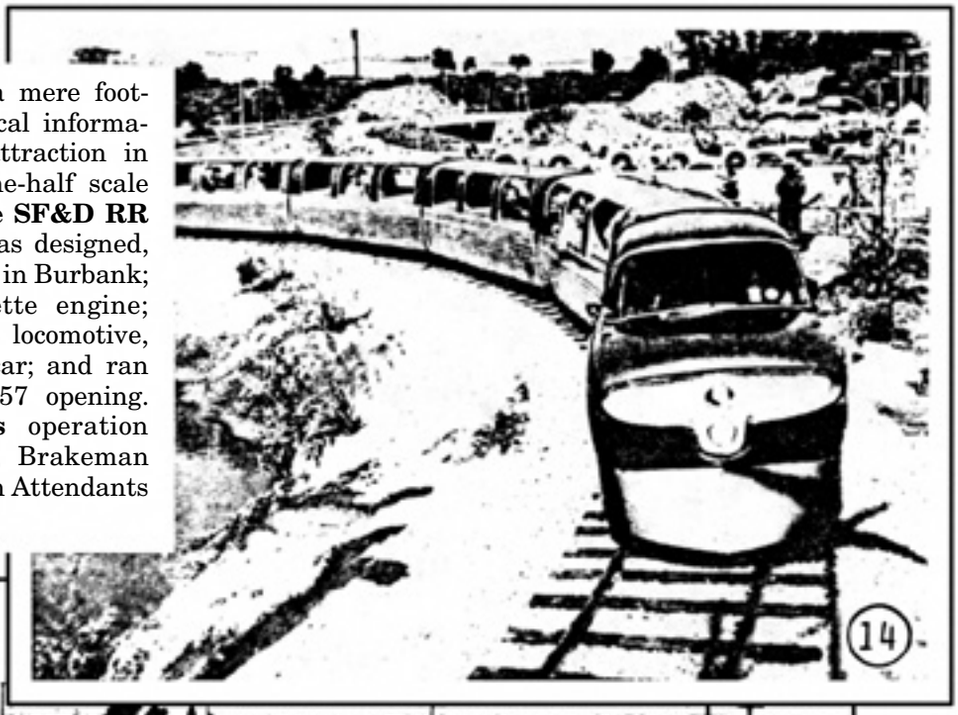


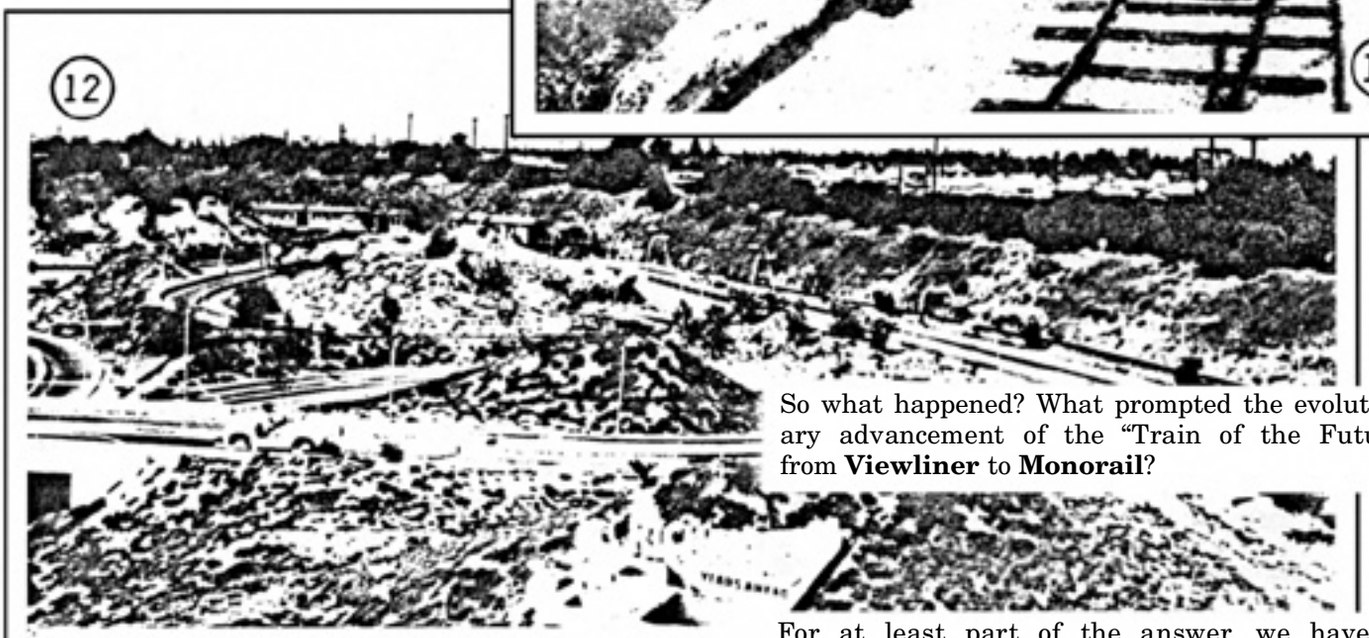
The two **Viewliner** trains used a staggered operating schedule. As the red train left the Tomorrowland station, the blue train left Fantasyland headed North on its return to Tomorrowland.

The Disneyland **Viewliner** was patterned after the Aerotrain, a real-life experimental train built in 1956 by the General Motors plant in Pontiac, Michigan. Three Aerotrains were produced for lease to the Rock Island, Pennsylvania, and New York Central railroad lines. The mid-1950s was a period of heavy competition for the traveler's dollar, and it was hoped the sleek, lightweight Aerotrains, designed to travel an average speed of 100 MPH, would bring back to the railroads some of the revenue lost to the automobile and airline industries.

Late in 1956, the Santa Fe Railroad tested the Aerotrain. Company officials were enthusiastic about the possible use of the Aerotrain for commuter transport. Disney's earlier association with Santa Fe afforded his designers easy access to Aerotrain specifications, and it was in this atmosphere of optimism and cooperation that the Disneyland **Viewliner** was born. The Aerotrain influence is unmistakably reflected in the bullet nose, skirt front, turret cab and hidden trucks of the **Viewliner**.

Today the Disneyland **Viewliner** is a mere footnote in Park history, but some technical information was available to promote the attraction in 1957. The **Viewliner** was built to one-half scale and ran on 30-inch track (the mainline **SF&D RR** tracks are 36 inches between rails); was designed, engineered and assembled at the Studio in Burbank; was powered by a Chevrolet Corvette engine; traveled at 30 MPH; consisted of a locomotive, four center cars and an observation car; and ran for a little over a year after its 1957 opening. Key employees in the **Viewliner's** operation included: Conductor Cliff Nickerson, Brakeman Lawrence Jolly and Fantasyland Station Attendants Morris Lowry and Jack Davis.

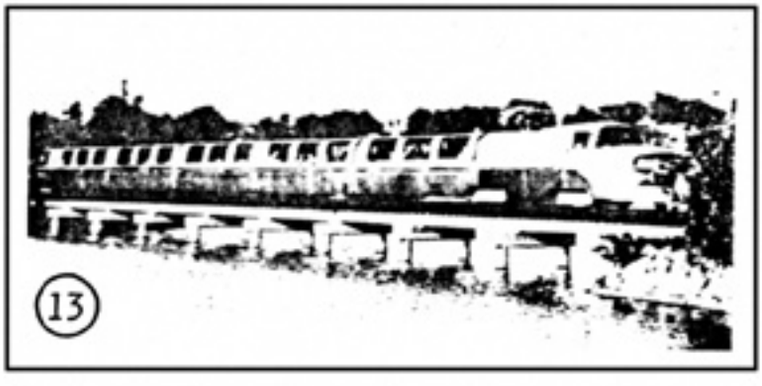




So what happened? What prompted the evolutionary advancement of the "Train of the Future" from **Viewliner** to **Monorail**?

The **Monorail**, which succeeded the **Viewliner** as the "Train of the Future" in 1959, borrowed substantially from its predecessor. It almost looks like the passenger cars were relieved of their trucks and hoisted onto the elevated rail. The siding, color scheme, and passenger door mechanisms are virtually identical. Before the **Monorail** track was extended to the Disneyland Hotel in 1961, it was confined to roughly the same areas in Tomorrowland and Fantasyland as the **Viewliner**.

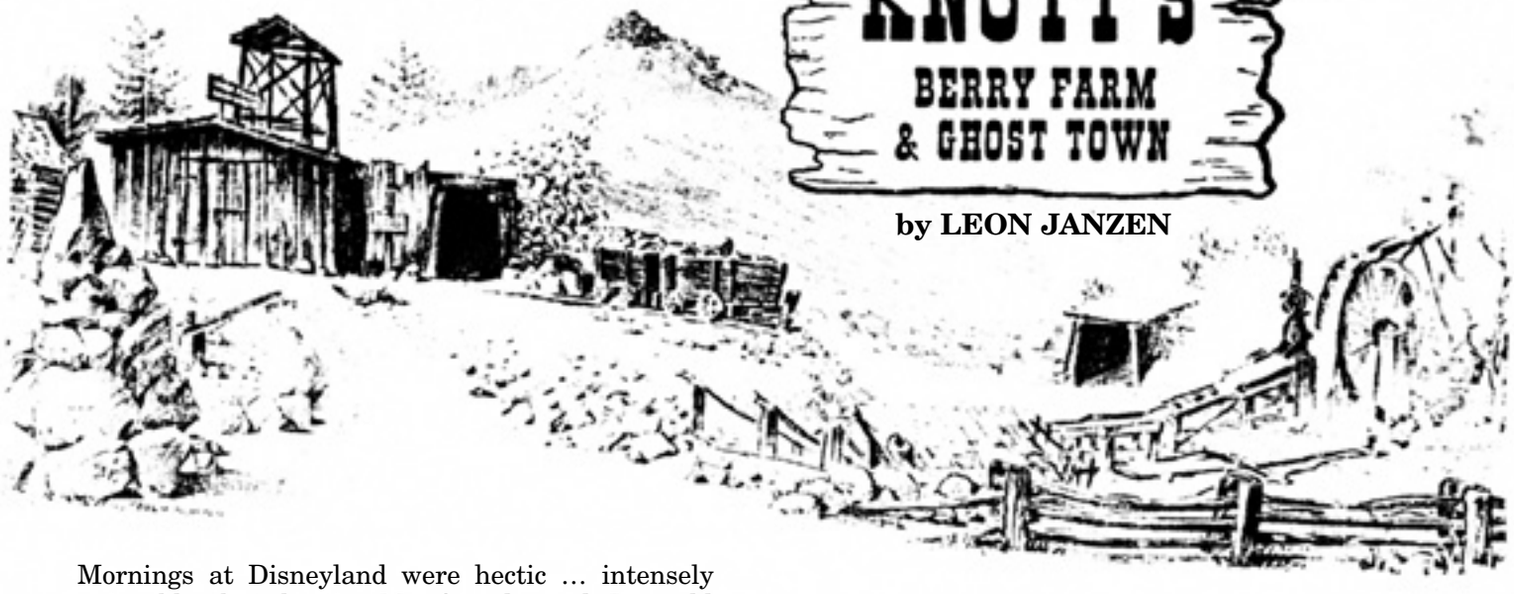
For at least part of the answer, we have to look once again at the experimental prototype, the Aerotrain. The lightweight, super-speed answer to the commuter train woes never met the expectations of the public. Poor management failed to iron the bugs out of the new system and right-of-way problems negated the speed advantage the Aerotrain had over conventional trains. Although the Aerotrain was cheaper to build and operate, savings were not passed on to the traveler, giving them little reason to turn from other modes of travel. By 1957, the New York Central and Pennsylvania railroads had returned the Aerotrains to the manufacturer. The experiment had failed.



To what extent public disenchantment with the Aerotrain influenced Disney's decision to scrap the **Viewliner** and build the **Matterhorn**, **Submarine**, and **Monorail** in its place will never be known. The historical similarities of the Aerotrain and **Viewliner** do seem more than coincidence. Walt never was one to linger over past successes or failures. "Oswald Rabbit who? … let's talk about a mouse!"

An Afternoon Break at KNOTT'S BERRY FARM & GHOST TOWN

by LEON JANZEN

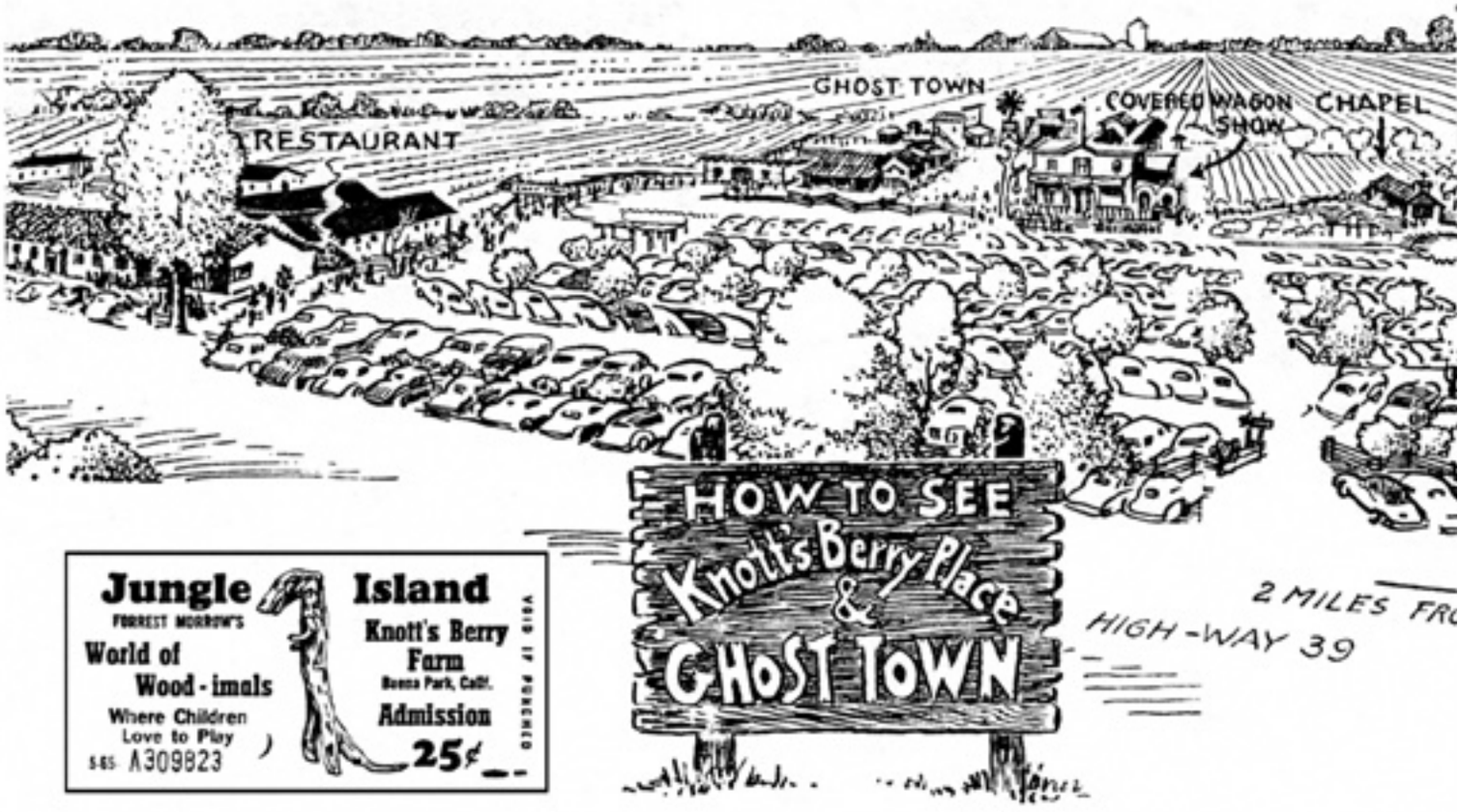


Mornings at Disneyland were hectic … intensely enjoyable, but hectic. My friends and I would arrive in Anaheim before opening and wait behind the rope across Main Street, our eyes fixed on the sidewalk clock just beyond the **Main Street Cinema**. We would rush through Fantasyland and immediately ride both sides of the **Matterhorn Bobsleds**, then quickly board the **Submarine** ride in Tomorrowland in a fever of "E" ticket madness. Next, while exchanging predictions about where the longest lines would really be, we would proceed to the **Snow White**, **Peter Pan**, and **Mr. Toad** dark rides, spending our "C" tickets like there was no tomorrow.

This is how it went until about 11:00 a.m. when most regular guests were just beginning to stroll into the Magic Kingdom.

Now the pressure was off—we had ridden most of our favorite attractions and could feel superior when everyone else waited in lengthy lines. By now the **Matterhorn** line snaked around the mountain, almost back to the **Monsanto House of the Future**. We found ourselves in that lull between our frantic morning and the later excite ment of Disneyland after dark … it was time to drive down Beach Boulevard to Knott's Berry Farm for our afternoon break.

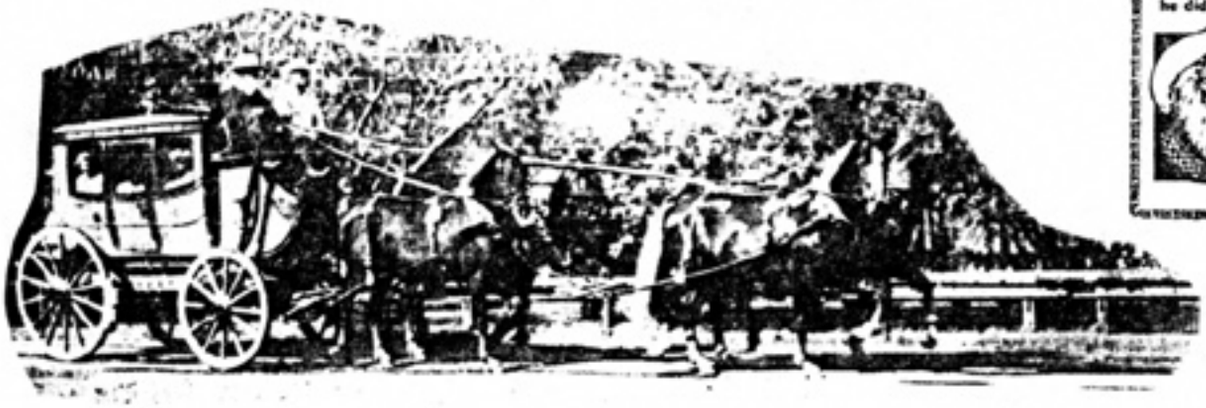
JUNGLE ISLAND
ADULTS & CHILDREN 25c
STAGECOACH RIDES
Ride the Butterfield Stage pulled by 4 of the most spirited horses you've ever seen.
Adults 50c
Children 25c
OVERLAND TRAIL RIDE
adults 50c children 25c
MERRY-GO-ROUND AUTO RIDE
adults & children 25c each
CORDELIA E.

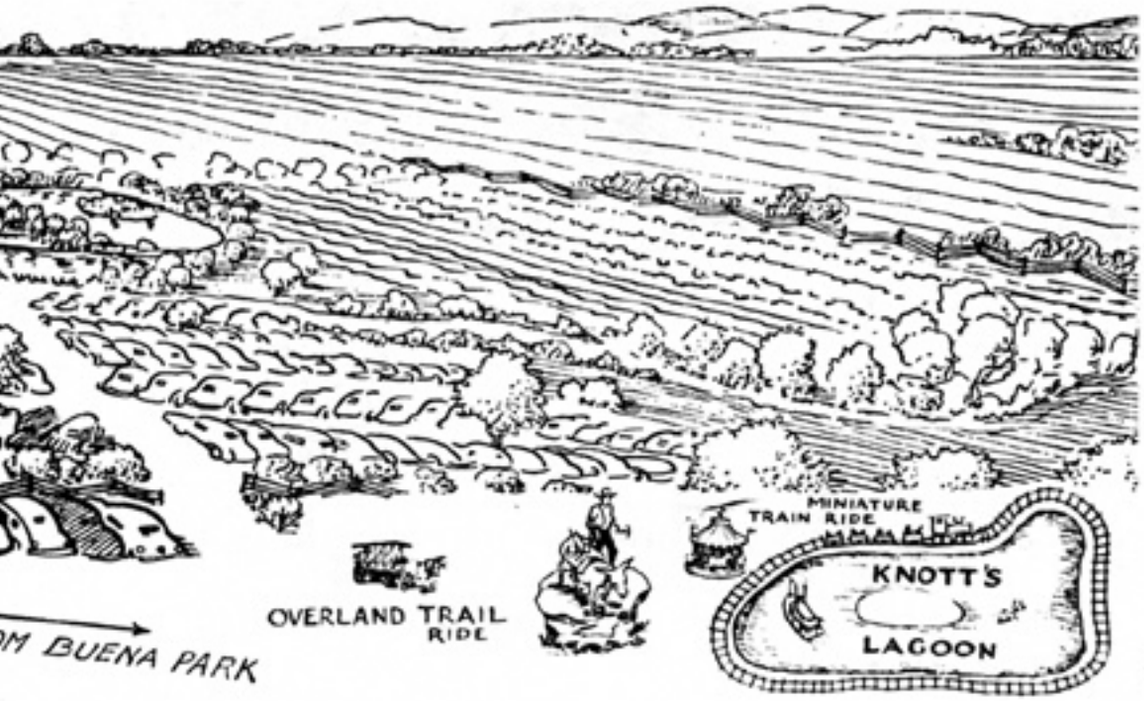


Knott's in the early '60s had changed little from what Walter Knott had built in the 1940s … it was historic, western in flavor, and had a very country-like atmosphere. The theme park had free admission (even the grassy, tree-lined parking areas were free) and this contributed to the relaxed feeling of the place. After parking the car, we would roam the park-like outer grounds before entering the actual Ghost Town. Near the merry-go-round was **Knott's Lagoon**, where you could rent rowboats and try your luck with the oars. We would barely avoid the miniature steamboat Cordelia K., crossing its path as it churned around the duck-covered island. Nearby the **Overland Stage Line** drove unhurried coaches along a series of backroads between shallow hills, through groves of eucalyptus and pepper trees, now long gone….

Jungle Island, possibly the least dynamic of all the Knott's attractions, lay nearby. Visitors were invited to explore the trails, climbing on various "Wood-imals" made of twisted tree trunks.

BUTTERFIELD
STAGE LINE
Good for one round trip to town or towns marked
ADULT STAGE 50¢
Canon City – Cripple Creek – Tombstone
Bisbee – Douglas – Tucson – Searchlight
Goldfield – Tonopah – Dodge City
Abilene – Calico – Death Valley
We do our best to keep deadbeats off stages but we can't be responsible for losses to card sharps and crooks, men or gals.
If the driver is shot during a holdup or Indian attack remember where he fell, his wife may want to claim his body for insurance.
Any one bringing the stage to next station will get a refund on his ticket if he didn't shoot the driver.
GHOST TOWN
KNOTT'S BERRY FARM
BUENA PARK, CALIF.





At this point we would go through the tunnel, past the Chicken Dinner restaurant, and into Ghost Town. We would view the antique mining equipment and wagons, and take pictures of each other with the western character statues. We would peer into the windows of the barber shop, the saloon, and see "Sad Eye Joel" in his jail cell. The Train Shop was unforgettable, with its Lionel trains running above our heads (and out of reach financially, too).

As darkness approached, we would head for the car…. Knott's Ghost Town always seemed empty and strange as the sun began to set….

Back once again to Disneyland … the thrill of that last raft from **Tom Sawyer Island** at dusk … and those special attractions that are best after dark. The **Santa Fe & Disneyland Railroad** trips around the Park displayed all the lights and colors well, as did the **Skyway** ride at night. The Rivers of America seemed quiet and remote when viewed from the **Mark Twain** … and the burning settler's cabin was so realistic. Still to come was the fireworks display and Tinkerbell's flight over Fantasyland. And finally, the walk down Main Street, still bright with thousands of old fashioned bulbs … and home.

HENRY'S LIVERY

HORSELESS CARRIAGE RIDE

Car Rental

35¢

OVER 3 YEARS
UNDER 12 YEARS

Please stay on the trail. Do not pass any . A livery charge will be made if we have to bring horses to pull you in.

When meeting horse drawn vehicles, stop your car. You are responsible if you cause a runaway.

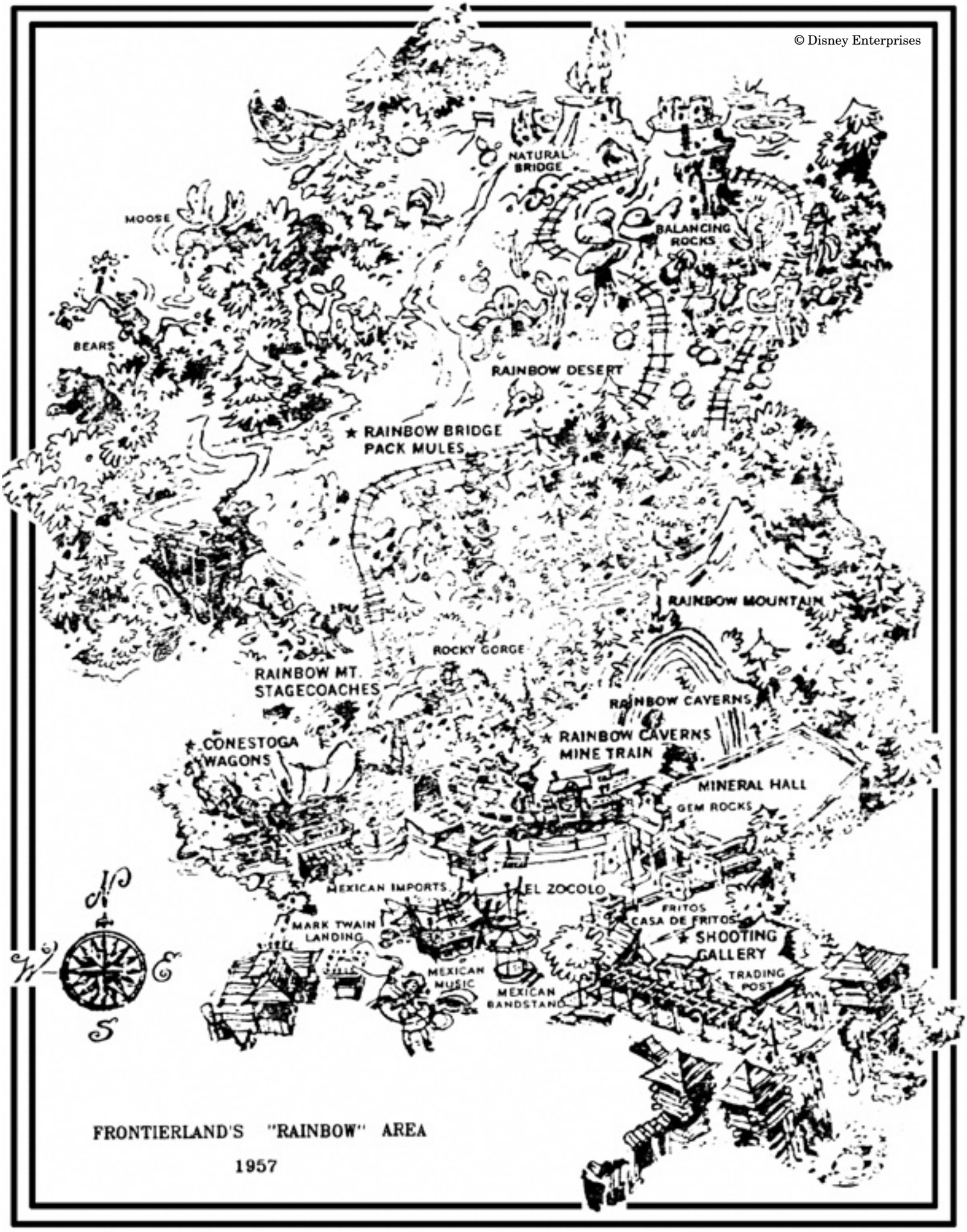
Signed Henry

KNOTT'S BERRY FARM
AND GHOST TOWN
Buena Park, California

465137

JUNGLE ISLAND, *The New Home of* THE WONDERFUL WOOD-IMALS

© Disney Enterprises



FRONTIERLAND'S "RAINBOW" AREA

1957

FRONTIERLAND'S "RAINBOW" STORY

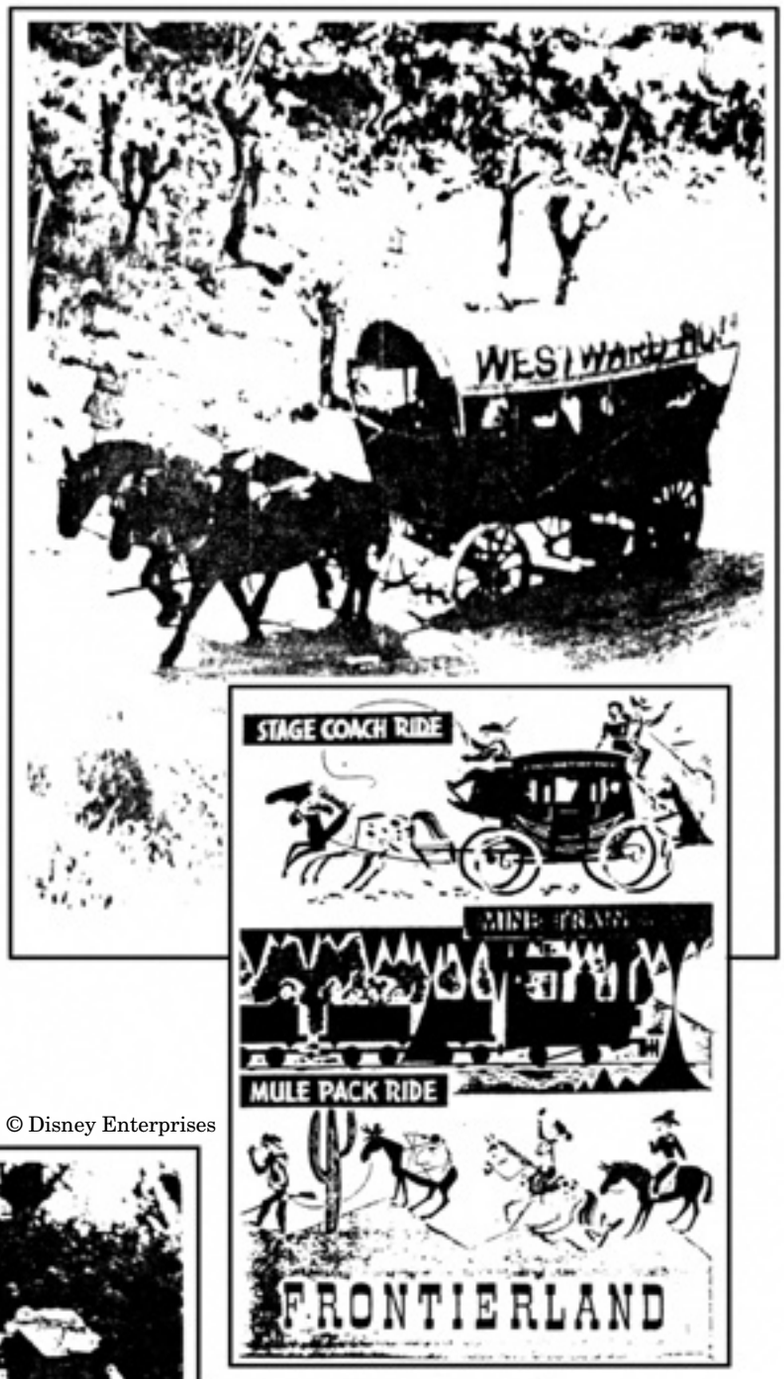
by LEON JANZEN

Disneyland's **Big Thunder Railroad** is a great ride ... fast, scenic, and very thrilling ... but let's remember the earlier attractions that occupied that part of Frontierland over the years.

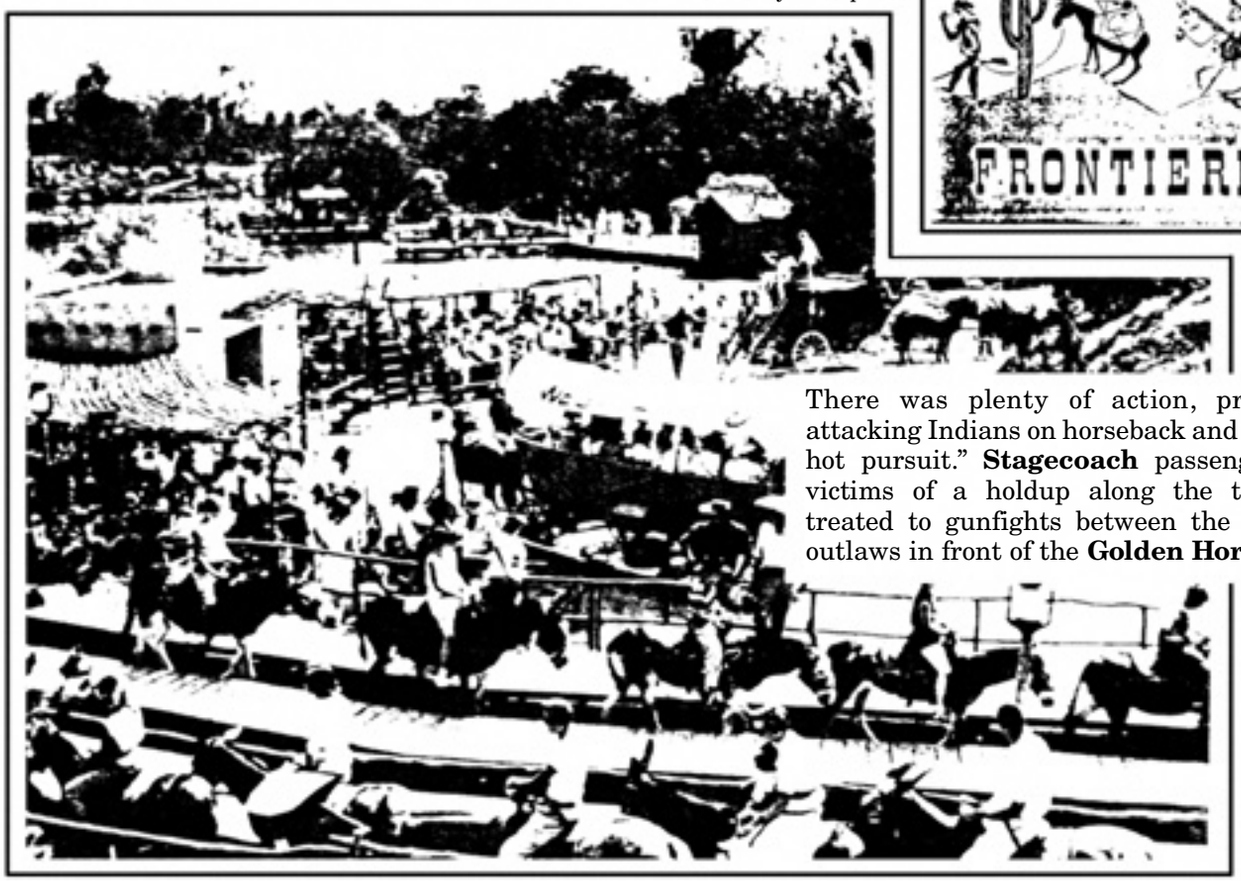
In 1955, this part of Walt Disney's new theme park really was the wild west. It was a vast undeveloped area of pine-planted berm and cactus, stretching from the Rivers of America to the Fantasyland back wall. Four dusty wagon roads led away, like the fingers of a hand, from the little town of Rainbow Ridge past an Indian village, through low hills northward to the Painted Desert.

Hardy pioneers could board the "fully equipped Concord coaches" of the **Disneyland Stage Lines** for a look at the Painted Desert and Indian Country of the Old West. Riders had a choice of **Stagecoaches**, **Yellowstone Coaches**, **Surries**, **Conestoga Wagons**, **Buckboards**, and **Buggies**. A prospecting trip with a **Burro Train** in search of gold and adventure was also available.

Once clear of Rainbow Ridge, wagon roads lined with split-rail fence; cactus in strange, vaguely human forms; and a colorful desert vista provided scenic interest.



© Disney Enterprises



There was plenty of action, provided live by attacking Indians on horseback and "highwaymen in hot pursuit." **Stagecoach** passengers were often victims of a holdup along the trail, then later treated to gunfights between the Sheriff and the outlaws in front of the **Golden Horseshoe Saloon**.

During 1956, Frontierland underwent major change, losing some of its rustic flavor as more walkways were paved, more fences and plantings completed, and the banks of the Rivers of America were made more finished and park-like. Two major attractions, **Tom Sawyer Island** and the **Rainbow Caverns Mine Train**, were opened in 1957.

© Disney Enterprises

The Disney earth-moving artists had created spectacular new "natural" wonders in the Rainbow Desert, forming new wagon roads and mule trails nearer the river. A narrow-gauge train route was built circling a newly created peak, immediately behind the mining town of Rainbow Ridge, called Rainbow Mountain. Pioneers and prospectors could board one of two dark green mine trains (operated by the Rainbow Mining & Exploration Company) and depart through a tunnel into the "mysterious Rainbow Desert."

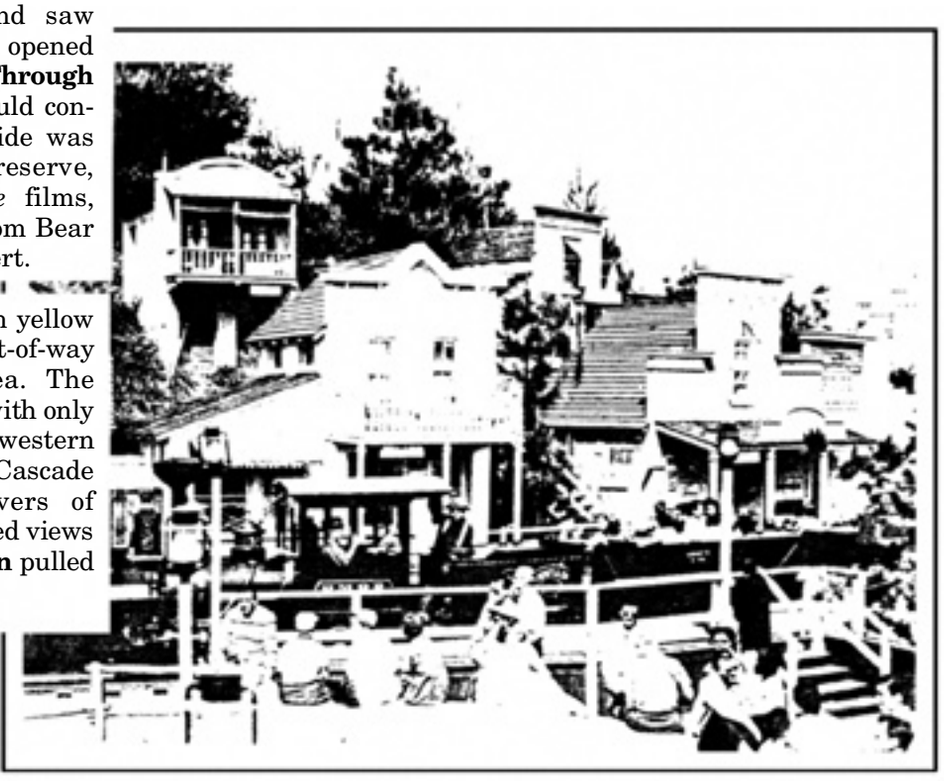
Central within this area was Rainbow Bridge (also known as Rainbow Arch), a natural stone bridge extending from Rainbow Mountain allowing the **Pack Mule Trains** to pass above the horse-drawn coaches and the mine trains winding leisurely towards the Painted Desert.

This interaction of **Trains**, **Coaches**, and **Pack Mules** increased the scenic enjoyment of the ride, as did the Engineer's scratchy voice through the small speakers in each car: "A few years ago this was all row after row of orange trees," he would say, "Today … cactus, snakes, sagebrush, and desert. That's progress for you." Passengers would see desert landscapes, balancing rocks, and finally descend beneath Rainbow Mountain into Rainbow Caverns. Many-colored rushing water was everywhere, with Bridal Veil Falls, Red Devil Falls, and the eerie Witches Cauldron pouring steaming, crimson water over rocks shaped like an old witch.

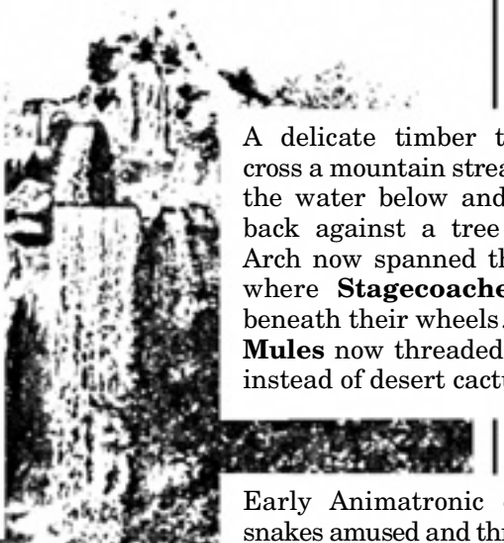
© Disney Enterprises

This ever-changing section of Disneyland saw major construction again and, in 1960, was opened as the **Western Mine Train** and **Pack Mules Through Nature's Wonderland**. This attraction would continue for the next seventeen years. The ride was described as a seven-acre wildlife preserve, inspired by Disney's *True-Life Adventure* films, with over 200 animated life-like animals from Bear Country, Beaver Valley, and The Living Desert.

The **Mine Trains**, newly dressed in a warm yellow color scheme, now enjoyed an expanded right-of-way and traveled the entire "Rainbow" area. The various **Wagons** and **Coaches** were absent, with only the **Pack Mules** remaining to share this western panorama. A new and beautiful mountain, Cascade Peak, was located overlooking the Rivers of America, and riders were treated to unequaled views of the **Mark Twain** steaming by as the **Train** pulled around the face of this new mountain.



© Disney Enterprises



A delicate timber trestle allowed the trains to cross a mountain stream while beaver moved through the water below and a playful bear scratched his back against a tree on the river bank. Rainbow Arch now spanned the stream, with water flowing where **Stagecoaches** at one time stirred dust beneath their wheels. "Old Timers" riding the **Pack Mules** now threaded the trails through pine forest instead of desert cactus.

Early Animatronic cougars, coyotes, and rattlesnakes amused and threatened throughout the Painted Desert. The balancing rocks tipped precariously above the heads of train passengers, the cactus took on ghostly shapes, and Old Unfaithful Geyser shot 70-foot plumes of water into the air when the train came near. As before, the ride ended with a slow, satisfying passage through the black-lit beauty of Rainbow Caverns.

In January of 1977, this placid, atmospheric attraction was closed and the area changed for the fourth time, becoming **Big Thunder Railroad**. You can still see, on the side of Cascade Peak, a lone **Rainbow Caverns Mine Train** locomotive. It was left there on purpose, I suppose, to remind us of Frontierland's Rainbow story.

PARKER BROTHERS DISNEYLAND GAMES

THERE ARE MORE THAN YOU THINK!

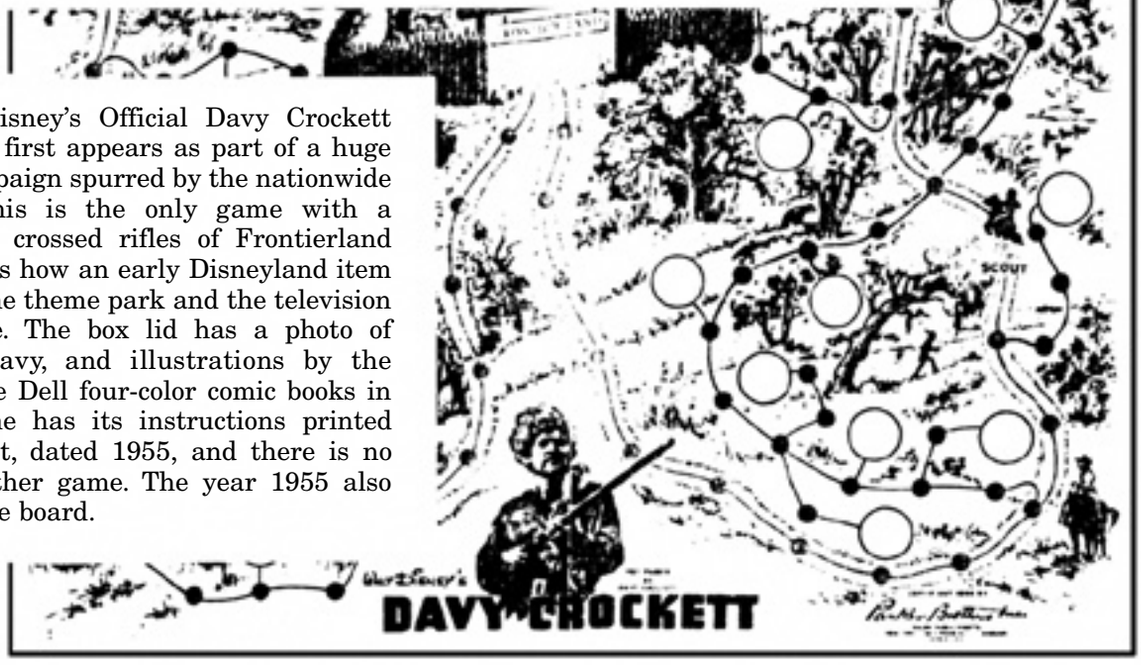
by LEON JANZEN

The most widely distributed Disneyland collectibles may have been the Parker Brothers Disneyland theme games. These tangible items with their colorful boxes and playing boards form a category halfway between maps and guidebooks and the more three-dimensional gifts from our favorite theme park.

These games remain fairly easy to find since, unlike most items available only at the park, they were sold for $1 or less in thousands of toy stores across America for a sixteen-year period.

Boxed games have an amazing rate of survival. Unlike most other toys, they are kept and reused and their tiny pieces remain secure inside their boxes. They manage to remain safe on upper shelves of dark closets for many years, and are damaged only if heavier games, like Monopoly, are stacked on top of them.

There has been little information about the complete series of Disneyland games. They are usually pictured as if they were a one-time set of six games. We tracked the sixteen-year evolution of the series, from 1955 to 1971—there are at least 19 variations.



1955—The Walt Disney's Official Davy Crockett Frontierland Game first appears as part of a huge merchandising campaign spurred by the nationwide Crockett craze. This is the only game with a "land" symbol—the crossed rifles of Frontierland … and demonstrates how an early Disneyland item can combine both the theme park and the television show as its source. The box lid has a photo of Fess Parker as Davy, and illustrations by the artist who drew the Dell four-color comic books in '55. This first game has its instructions printed on a separate sheet, dated 1955, and there is no reference to any other game. The year 1955 also appears on the game board.

RULES FOR PLAYING

Walt Disney's Official

Davy Crockett Frontierland Game

COPYRIGHT 1956 BY

Parker Brothers Inc.

SALEM, MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · ATLANTA
MADE IN U.S.A.

FOR TWO TO FOUR PLAYERS

INTRODUCTION:

In the DAVY CROCKETT FRONTIERLAND GAME all players represent Davy. When General Jackson hears there are hostile Indians in the territory, he sends Davy to capture an Indian and bring him to Frontierland.

OBJECT:

The object of the game is to be the first player back to Frontierland.

EQUIPMENT:

The equipment consists of a colorful folding b
of different colors, a complete set of picture discs a

PREPARATION:

Each player selects one of the Davy Crocket
removed from the strip by pressing with the thum
with a picture of a bow and arrow printed on it. A
side down on the table and shuffled so that no play
pictures of Indians printed on them. One disc is
circle on the playing board. If four people are play
less than four are playing the extra discs are put as

PLAY:

Each player places his Davy Crocket piece i
area marked Frontierland. Players in turn spin th
player spinning the highest number goes first. Tha

RULES FOR PLAYING

Walt Disney's Official

FRONTIERLAND GAME

COPYRIGHT 1956 BY

Parker Brothers Inc.

SALEM, MASSACHUSETTS
NEW YORK · CHICAGO · SAN FRANCISCO · ATLANTA
MADE IN U.S.A.

FOR TWO TO FOUR PLAYERS

INTRODUCTION:

In the FRONTIERLAND GAME all players represent Frontier Scouts. When the General hears there are hostile Indians in the territory, he sends all his Scouts to capture an Indian and bring him to Frontierland.

OBJECT:

The object of the game is to be the first player to find an Indian and bring him back to Frontierland.

EQUIPMENT:

The equipment consists of a colorful folding board, four Scout pieces of
colors, a complete set of picture discs and a spinner.

PREPARATION:

Each player selects one of the Scout pieces. The picture discs are removed from the strip by pressing with the thumb. Each player is given a disc with a picture of a bow and arrow printed on it. All other discs are placed picture side down on the table and shuffled so that no player knows which discs have the
Walt Disney's printed on them. One disc is then placed face down on each
rd. If four people are playing every disc will be used. If
the extra discs are put aside and are not used.

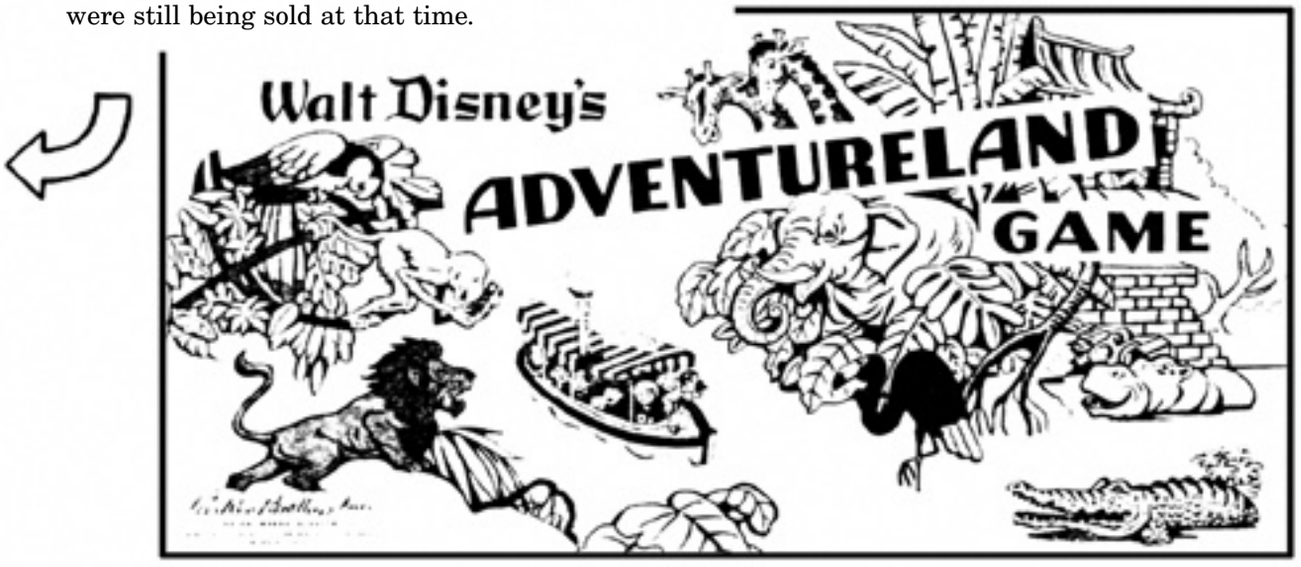
his Scout piece in the center of the board in the area
ayers in turn spin the arrow on the spinner and the player
ther goes first. That player spins again and moves his
ard along either one of the two main trails. If the spinner

1956—A redone Walt Disney's Official Frontierland is produced (with three other new games) with new box lid and board label artwork. Davy's name and picture on the game board itself are overlaid with a "Frontier Scout" illustration and the name "Frontier Scout" is substituted for Davy Crockett in the text of the instructions.

FRONTIERLAND, TOMORROWLAND, FANTASYLAND & ADVENTURELAND GAMES. 4 different games; replicas of the four lands of Disneyland. Available in packed assortment. Retail at $1.00 each. Manufactured by **PARKER BROTHERS, INC. – SALEM, MASSACHUSETTS.**

The first printings of the Walt Disney's Fantasyland,Adventureland, and Tomorrowland games also appear and are dated 1956 (Frontierland retains its original 1955 date on the second version) and have instructions printed on separate pages as part of the game contents. The instructions in each game lists titles of the other three in the series.

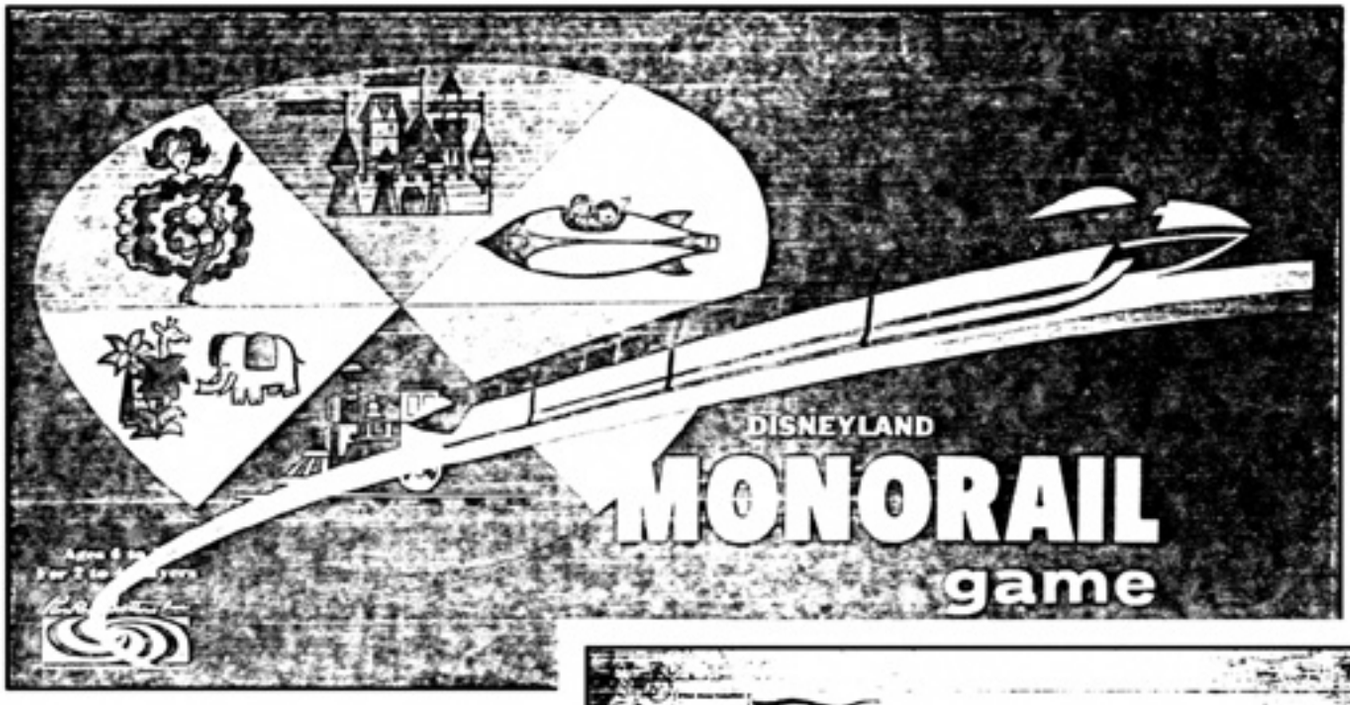
1957 or 1958—A variation of the game series is produced with the game instructions relocated inside the box lids. A 1959 movie pressbook promoting the Disneyland travel film *Gala Day at Disneyland* confirms that these first four titles were still being sold at that time.

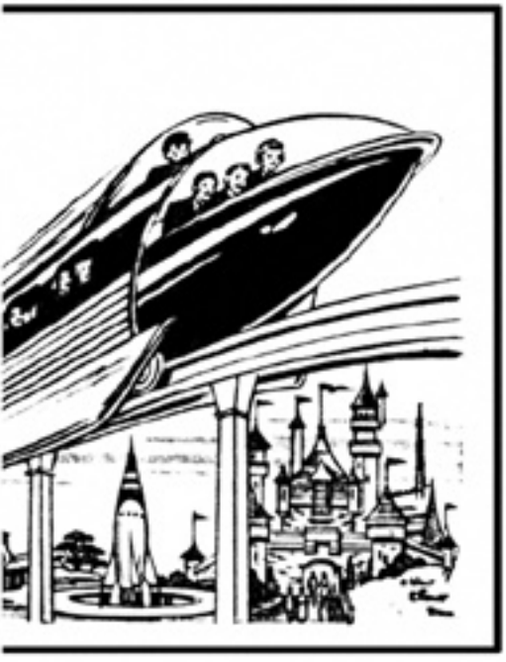


1960—Parker Brothers discontinues the Frontierland and Tomorrowland games from the series and issues two new releases: the Disneyland Monorail Game and the Disneyland Riverboat Game. These two games are drawn from park attractions and have playing boards that are the most map-like of the series. It is interesting to note that these are the first games to carry the name Disneyland … possibly because of the "official" Disneyland game widely sold in 1955 by Transogram. The two new titles are dated 1960, while the other two, Adventureland and Fantasyland, are still dated 1956. All four games list the titles of this new group inside the box lids.

1965—A final, completely different set of six games is released by Parker Brothers. These are slightly larger (in shallow boxes) and include the Disneyland Monorail, Riverboat, Fantasyland, Adventureland, It's a Small World, and Pirates of the Caribbean games. The two new titles are dated 1965 the others continue to carry the dates of their first printings (Adventureland, for example, is still dated 1956). These games include the instructions as part of a punch-cut card that also lists the titles of the other games in the series. The artwork in this series is modernistic and rarely relates in detail to Disneyland. The flying saucer depicted on the Monorail game board is an exception.

1971—With the opening of Disney World in Florida, we believe the Parker Brothers Disneyland games became unavailable. This reflected a merchandising trend to produce "Magic Kingdom" items that could represent both theme parks.



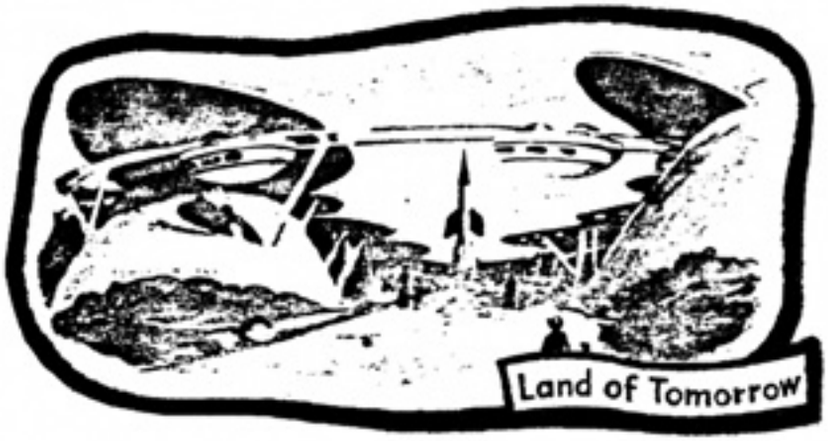


Few collectors would disagree that the first seven games, as a group, are the most desirable. The Davy Crockett Frontierland, in print only one year, may be the hardest to find … but it is the Fantasyland, the most "Disney" of the games, that usually commands the highest price because of its vintage '50s animation artwork. The Frontierland game, with "B western" styling, gives the impression of being older and can also be expensive. The rest of the group, with their '60s era look, can be readily found at reasonable prices.

FIRST YEAR DISNEYLAND COLLECTIBLES

— A SPECIAL CATEGORY —

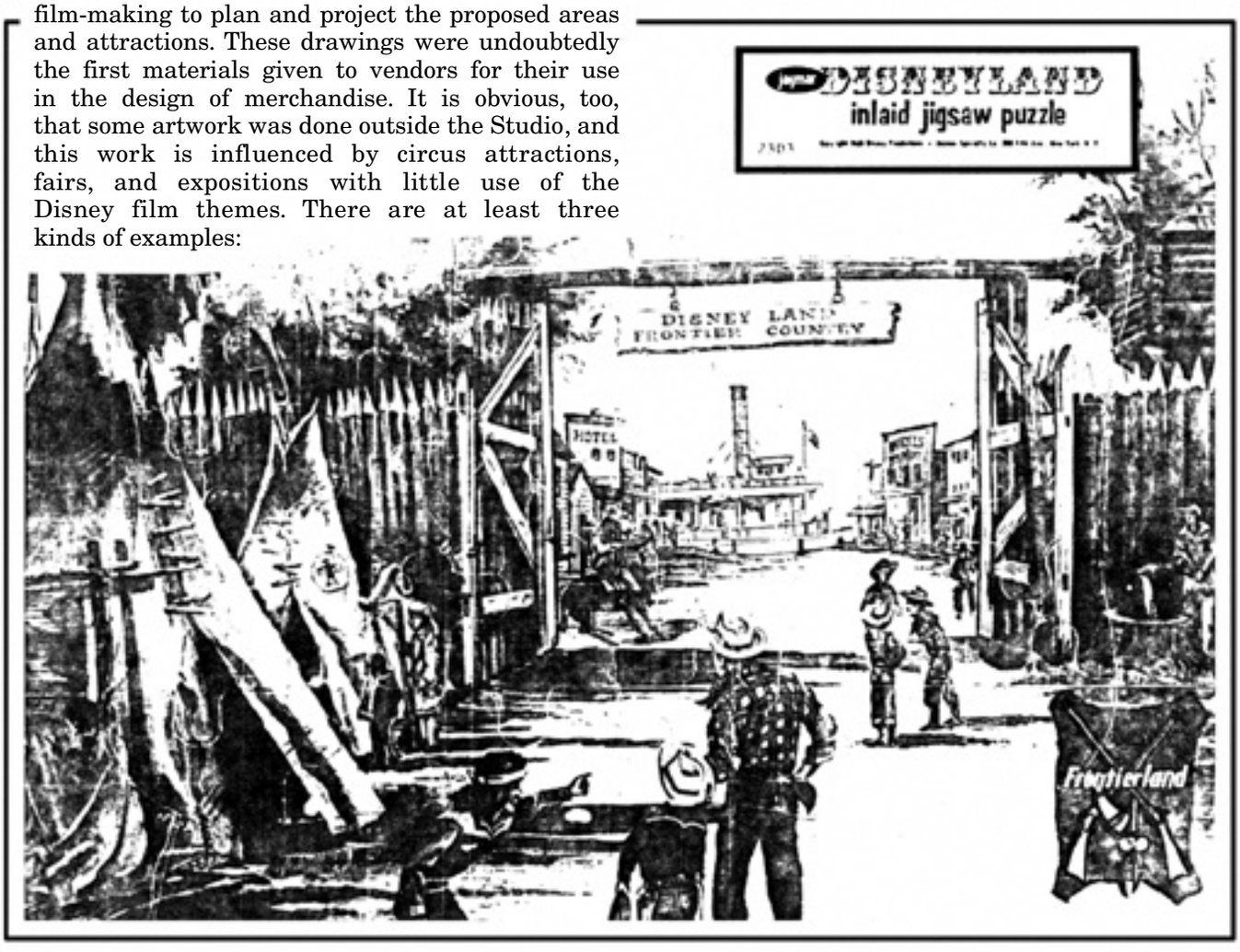
by LEON JANZEN



The earliest Disneyland souvenirs, toys, and games are also the least accurate when compared to the Park after it opened. As collectors, we date our items by matching them to the proper time in Disneyland's history, but these pre-1955 articles often don't match at all. Through these "errors" we can see the planning process used by the Disney people and their licensed manufacturers during that frantic period leading up to Opening Day, July 17, 1955.

There is a storyboard quality to many illustrations used on the games and postcards from the first year. Disney used techniques proven in his film-making to plan and project the proposed areas and attractions. These drawings were undoubtedly the first materials given to vendors for their use in the design of merchandise. It is obvious, too, that some artwork was done outside the Studio, and this work is influenced by circus attractions, fairs, and expositions with little use of the Disney film themes. There are at least three kinds of examples:

Incorrect names on rides and attractions The Disneyland Game (Transogram) portrays a futuristic "Land of Tomorrow" on its box lid. An early Frontierland tray puzzle (Jaymar) taken directly from conceptual artwork, has a gate that reads "DISNEY LAND - FRONTIER COUNTRY." 1955 Disneyland stationery shows the **Mark Twain** with only the name "River Boat." Another notecard shows Main Street Station entitled "The Railroad Station," and has the train pictured facing the wrong direction—about to depart for Tomorrowland.



Unrealistic versions of areas and rides The lithographed metal TV tray (Liberty National) has the Main Street Station tower drawn on the incorrect side. First year artwork of the Disneyland Front Entrance consistently picture Mickey in profile below the train station … while later photos have him facing outward. One gameboard has a "Civic Center" building at the Hub of the Park, with the **Casey Jr. Circus Train** encircling all of Disneyland.

Many gameboards, including the Mickey Mouse Club Game In Disneyland (Whitman) and the Disneyland Electric Tours (Jacmar) show barges of kids cascading down a giant tongue sticking out of Monstro's mouth.

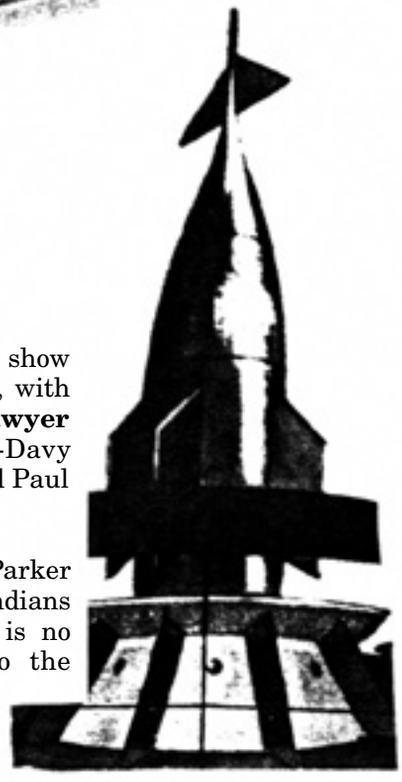
In Fantasyland, the **Sleeping Beauty Castle** seems to be correctly portrayed on most items, perhaps because it was designed first. The rocketship in Tomorrowland, however, is drawn in the three-stage *Man in Space* television show style.

© Disney Enterprises

DISNEYLAND

Frontierland sections of the first year maps show two riverboats plying the Rivers of America, with only southern mansions and trees on **Tom Sawyer Island**. Frontierland often appears pre-Davy Crockett, with Kit Carson, Daniel Boone, and Paul Bunyan given equal space.

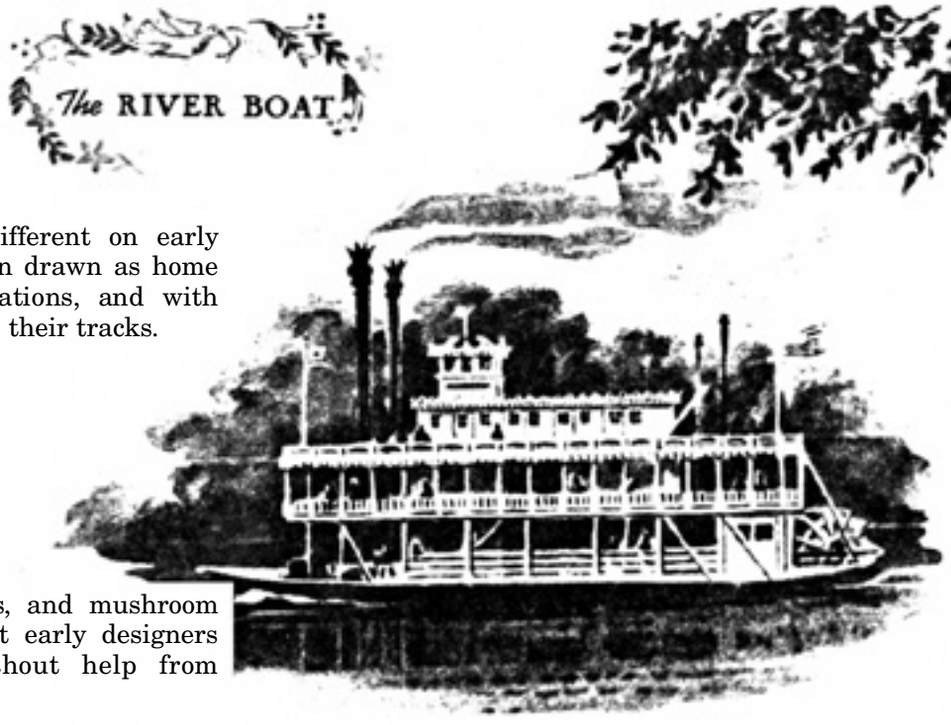
The Frontierland stockade, according to Parker Bros., is a small island in the ocean of Indians that infest the rest of Frontierland. There is no hint that it would really be the door to the largest theme area in Disneyland.



Rides and lands never actually built These "mistakes" are probably the most interesting of all. The tin map tray clearly shows an entire two-sided European street running parallel to Main Street, and another set of storefronts facing Adventureland. This backstreet myth is perpetuated as Edison Square and Liberty Street on '50s era souvenir maps. Also shown are networks of roads and byways going in circles where **Nature's Wonderland** and the **Matterhorn** would later be placed. The motto, "When in doubt, draw in a circus tent," must have been popular among the artists at that time, because they appear in different places around the park. One Fantasyland illustration shows a "Fairy Castle" and a "Snow Mountain." Was this a 1955 hint of the **Matterhorn** built four years later?

The Disneyland Electric Tours (Jacmar), one of the least accurate of the early games, offers an almost unrecognizable Disneyland. Its Frontierland consists solely of the adventures of Davy Crockett, complete with an Alamo. Fantasyland is dominated by Peter Pan and the Three Little Pigs romping through unique attractions such as "Crocodile Creek," "Indian Camp," and a **Dumbo** ride with upside-down elephants. Only the **Jungle Cruise** ride makes any sense at all.

These strange errors and fictional amusements are both interesting and fun ... and they show us what pre-1955 attitudes were like before Walt Disney altered recreation forever.



The theme area most wildly different on early items is Tomorrowland. It is often drawn as home to flying saucers and space stations, and with egg-like monorails dangling below their tracks.

Missile launchers, energy beams, and mushroom shaped houses are evidence that early designers all felt free to speculate without help from W.D.P.

Pacific Ocean Park

by JACK JANZEN

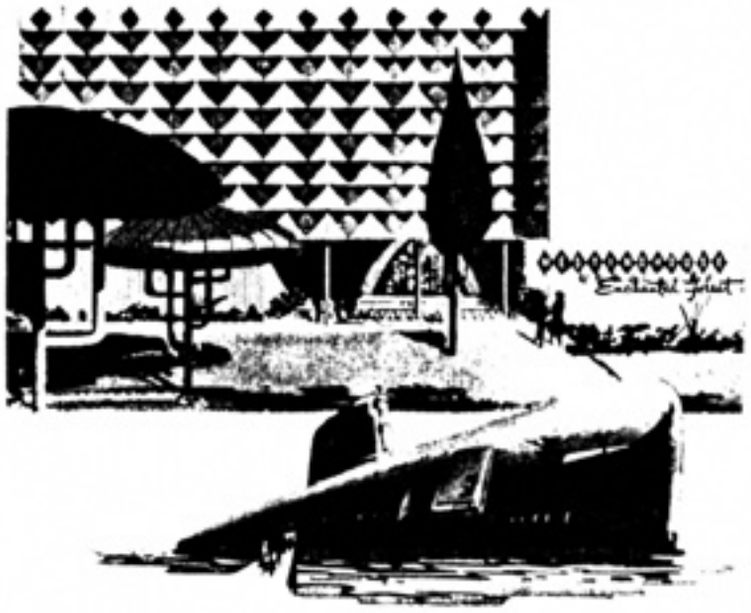
Ocean Park Pier was first built in 1889, extending the city boundary between Santa Monica and Venice, California, a few hundred yards into the Pacific Ocean. The pier had a history associated with public amusement, fires, and reconstruction. On Tuesday, July 23, 1958, the old Ocean Park Pier reopened as Pacific Ocean Park following a lavish refurbishing in a South Sea Island motif. Promotions for the opening called P.O.P. "a 10-million dollar water wonderland … 28 acres on the beach and over the ocean … a fairyland of fun for the family."

Many of us remember P.O.P. and the surrounding area in the waning years of the mid '60s. A hang-out for sailors, the area attracted entrepreneurs plying their wares in saloons, tattoo parlors, or cheap import stores. The park itself, though run down, retained much of the charm and intrigue of the golden years from 1958 to about 1963. Financial woes and resulting legal battles ultimately closed the park in 1967. Many of the rides and attractions were auctioned off in 1968 to pay the accumulated debts of the owners. After this, the park lay derelict until 1974, when the wrecking ball finally recreated a coastline not seen for 85 years.

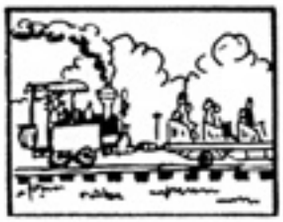
But let's put all that aside and stroll for a while through P.O.P. as it was the day it opened in 1958. It's my eleventh birthday and my folks said I could invite a friend to go to P.O.P. with me. You want to go? … Great! … Let's go!

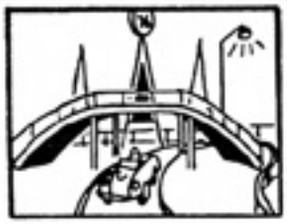
Enchanted Forest

"Now we'll see what the future looks like with a musical trip through the Westinghouse **Enchanted Forest**. Jack and Jill are our guides as they show us a world of wonders with a Dream House and tomorrow's Atomic City and a reproduction of the 'Nautilus,' the world's first nuclear submarine with its Westinghouse atomic engine."

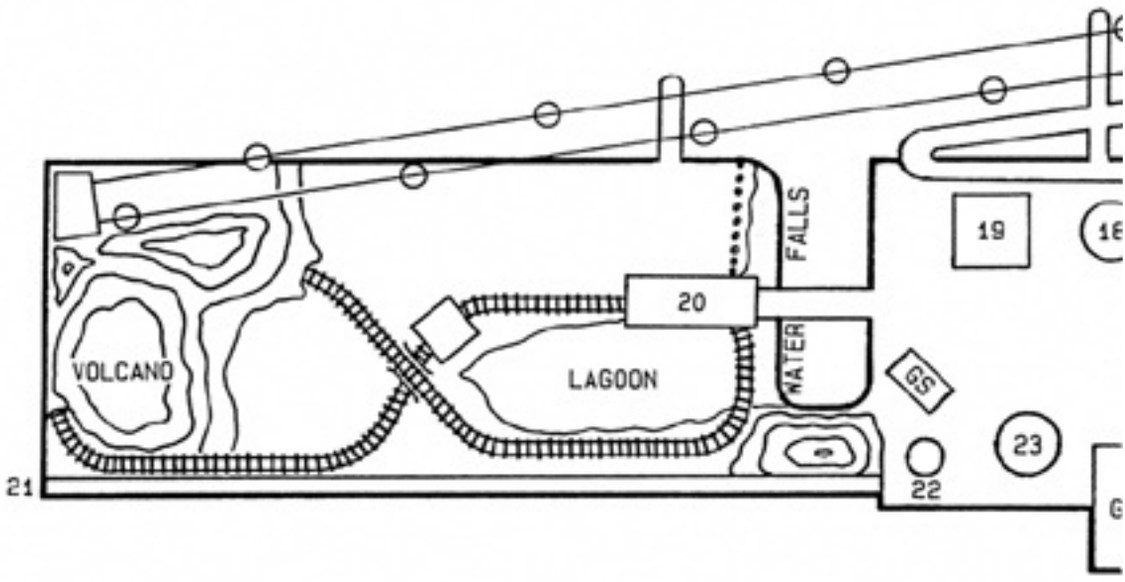


The entrance to P.O.P. is one of the park's strong points … probably the best theme park entrance ever. The rusty metal sculpture of Neptune suspended amid dancing fountains, the curved walkways over aquamarine pools, the six-legged star canopy with plastic bubbles and sea horses spreading an umbrella over the ticket booth, the giant clam and stalagmite wall fountains to the left and right of the entrance, all promise a winning day at Pacific Ocean Park. General admission—Adults 90¢, Juniors 70¢, and Children 50¢—allows access to the park as well as to **Neptune's Kingdom**, the **Enchanted Forest**, and the **Sea Circus**. Other rides and attractions cost extra.



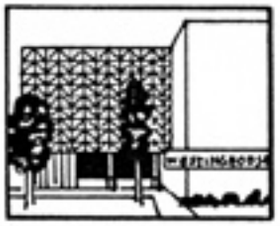


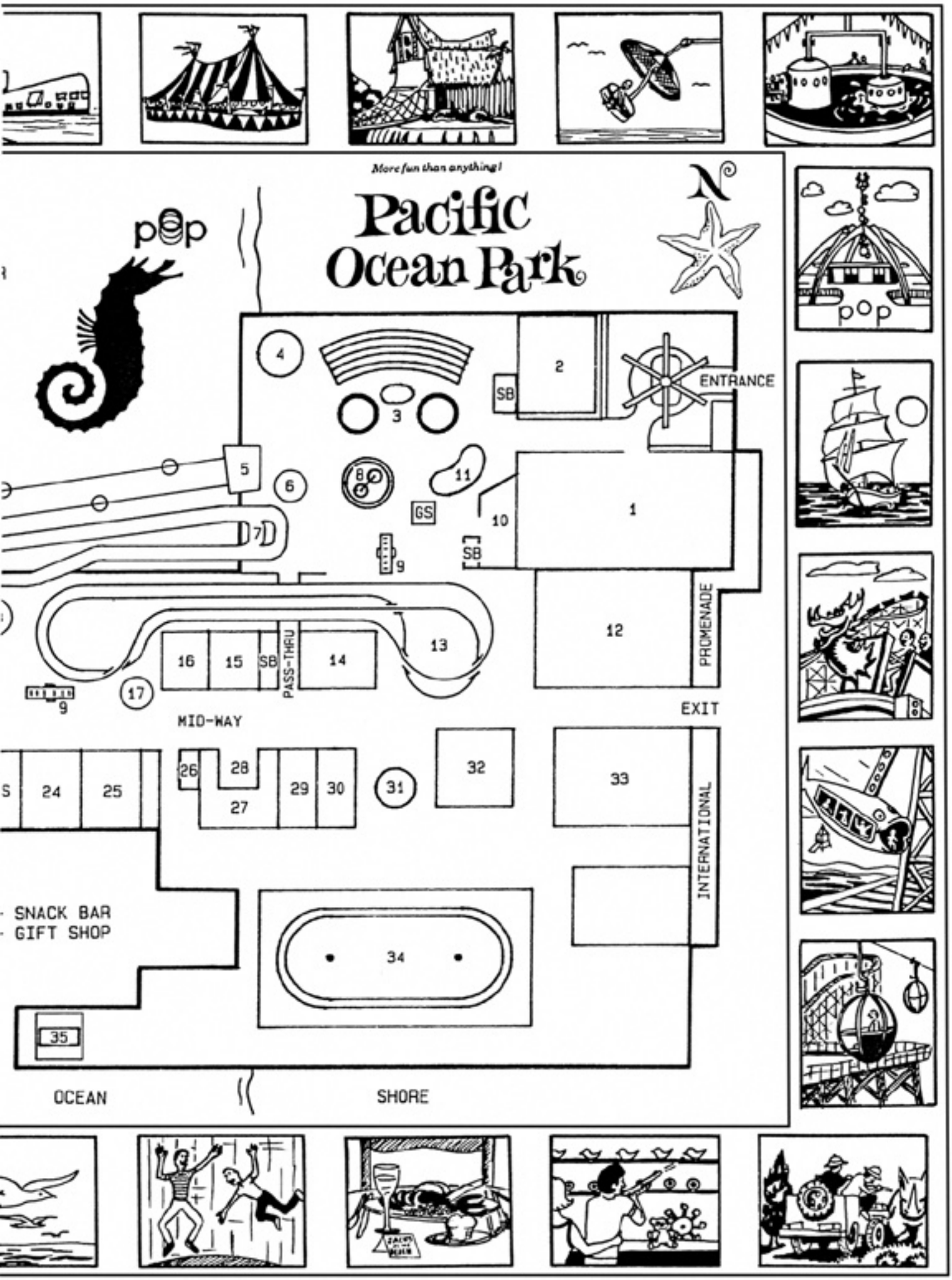
1. NEPTUNE'S KINGDOM
2. WESTINGHOUSE ENCHANTED FOREST
3. SEA CIRCUS
4. FISH NET (HIMALAYA)
5. OCEAN SKYWAY
6. PARATROOPER
7. OCEAN HIGHWAY
8. DIVING BELLS
9. FERRIS WHEEL
10. FUN FOREST
11. SEAL POOL
12. FLIGHT TO MARS
13. SEA SERPENT ROLLER COASTER
14. SEA RAM BUMPER CARS
15. SEA TUBS
16. FLYING DUTCHMAN
17. SEA SHELLS
18. OCTOPUS
19. DEEPEST DEEP



20. BANANA TRAIN
21. TRADER SHIP OCEAN TOURS
22. THE WHIP
23. MR. DOLPHIN
24. ARCADE
25. SHOOTING GALLERY
26. DERBY (HORSE RACE)
27. DAVY JONES' LOCKER
28. BATTER UP
29. CAROUSEL
30. SAFARI
31. WHIRL POOL
32. PIRATE'S MAZE (HOUSE OF MIRRORS)
33. MAGIC CARPET
34. ARAGON BALLROOM (CHEETAH CLUB)
35. BARNYARD

SB -
GS -




More fun than anything!
Pacific Ocean Park
pop
ENTRANCE
SB
GS
PASS-THRU
PROMENADE
EXIT
MID-WAY
INTERNATIONAL
SNACK BAR
GIFT SHOP
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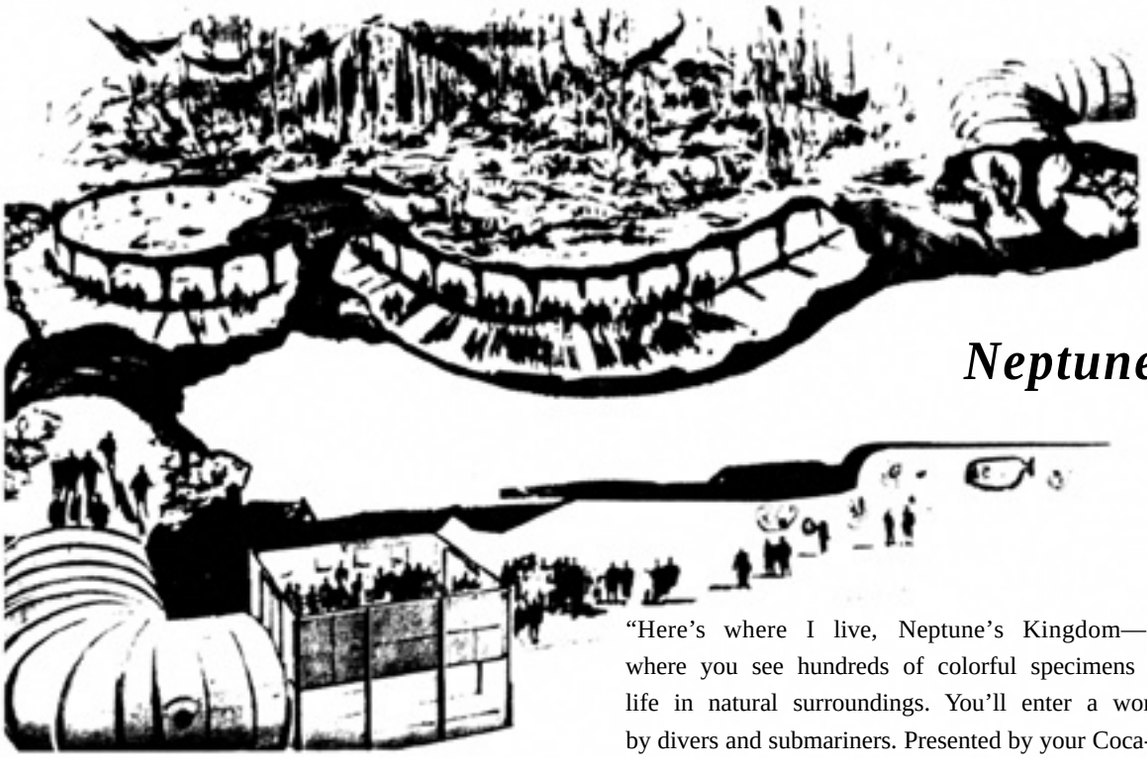


Neptune's Kingdom

"Here's where I live, Neptune's Kingdom—a vast underwater domain where you see hundreds of colorful specimens of fish, coral and other sea life in natural surroundings. You'll enter a world heretofore explored only by divers and submariners. Presented by your Coca-Cola bottler."

Upon entering the park, we head directly into **Neptune's Kingdom**. A room-sized elevator takes us down to suboceanic corridors of steel, stone, and plate glass. The real marine life is interesting, but pales compared to the **Neptune's Kingdom** diorama. Manta rays and other denizen of the deep glide by over the coral reef and seaweed. Looking farther into the glimmering light of the ocean floor, we see Neptune with scepter in hand, ruling his domain from a throne. The music, special effects lighting, and motorized movement of fish and king, combine to create a convincing illusion of liquid space without the bother of all that water.

Back in the Southern California sunshine again, we join 1,998 other guests to watch performing seals, dolphins, etc., at the **Sea Circus**. We like the seals best, because we had a chance to throw a few smelly fish to the ones in the kidney shaped seal tank on the way in. Of the rides in the **Sea Circus** area—including the Westinghouse **Enchanted Forest**, **Fish Net** (later known as the **Himalaya Ride**), **Ocean Highway**, **Paratrooper** ride, **Ferris Wheel**, and **Fun Forest**—the **Diving Bells** and **Skyway** are my favorites. As one bright blue **Diving Bell** is loaded with passengers, the other is slowly pulled beneath the water. The violence of its return to the surface brings squeals from those who are splashed as they wait to board.

The Underwater Diving Bells

Once inside, water seeping through the riveted metal seams of the **Bell** and trickling beneath the wood planking on the floor reminds those aboard of the tremendous pressure of deep water exploration. We strain to catch a glimpse of fish through the small portals, but are not really let down by the empty popcorn box that floats by. The sudden burst of upward movement and feeling of weightlessness at the top of the ascent temporarily blocks out all other thoughts.

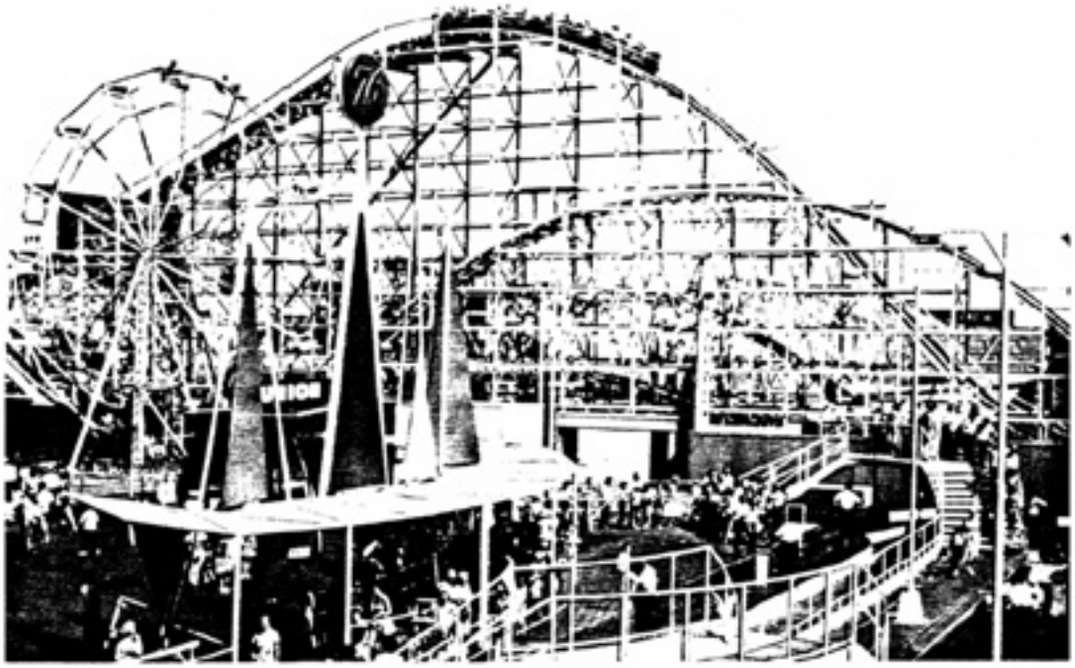
On to the **Skyway**! The bubble gondola gives a more than adequate view of the churning sea below. The six minute, half-mile ride affords a panoramic scene including the Santa Monica coastline, Santa Monica Mountains, and, on a crystalline day, Catalina Island. We reach the highest point, 75 feet above the ocean, then begin to descend toward the volcano of the **Banana Train** ride area. We see a glint of sunlight off steel as the train winds its way through the jungle surroundings below. We'll ride it later, but this little preview gives us a behind-the-scenes look at what will soon become our favorite ride.

The Sea Circus

We feel particularly superior to the drivers of the **Ocean Highway Cars** beneath us. Those noisy little vehicles with whom we race are no match for our silent gliding speed.

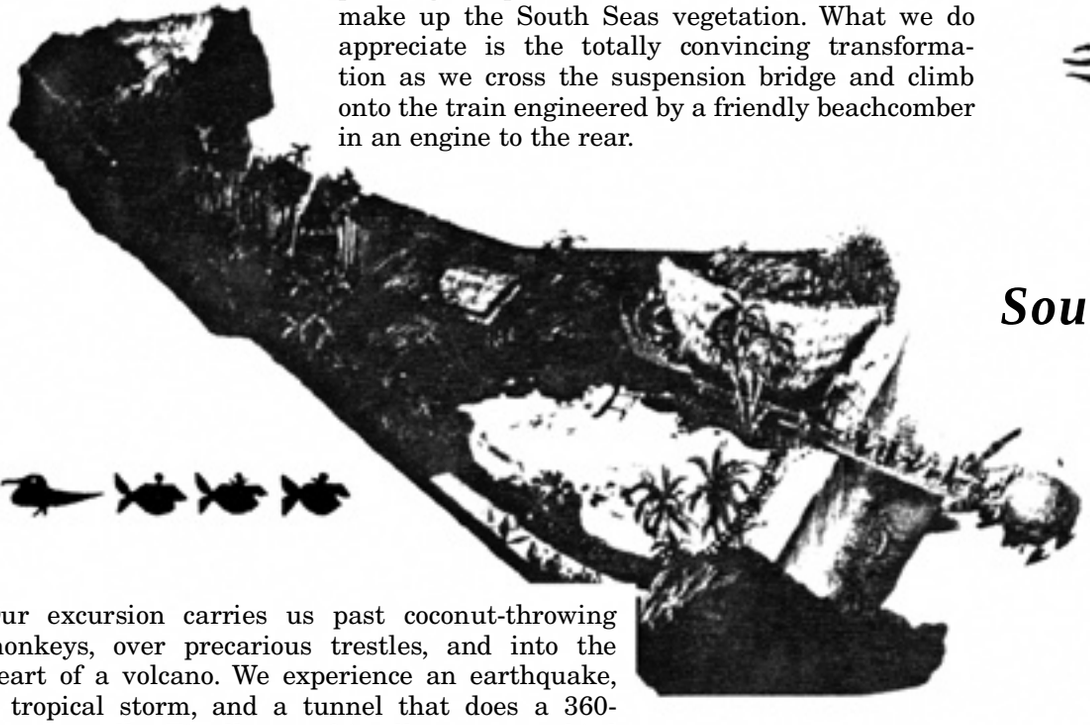
Back on the ground (on the pier, really), we enter the pass-through that takes us to the midway. To the left are the **Sea Ram Bumper Cars**. The long line causes us to seek out more immediate fun to the right. We marvel at the watery eyes of the gigantic, smiling octopus that peers out from the facade of the **Sea Tub** ride. The long tentacles seem to beckon to the teenage couples looking for a few minutes alone in P.O.P.'s version of the Tunnel of Love.

Yesterday's newspaper description of the next ride makes the **Flying Dutchman** a must. As we climb into our Treasure Chest vehicle and pass into the hull of a Spanish galleon, we see a groaning prisoner crying, "Let me out! Let me out!" We are narrowly missed by a falling stack of rum barrels, only to come upon a dozen moaning skeletons behind bars, threatening pirates, and other assorted thrills in this precursor to the **Pirates of the Caribbean** ride at Disneyland.



Pacific Ocean Park

As we exit the **Flying Dutchman**, our next stop is in view. No other ride immerses us in a total environment like the **Banana Train** ride. We can't appreciate the magnitude of effort that went into the creation of this paradise: the 9000 gallons per minute waterfall; the authentic "Melanesian" longhouse where we board the train; the tropical plantings of palm, maboo, and banana trees that make up the South Seas vegetation. What we do appreciate is the totally convincing transformation as we cross the suspension bridge and climb onto the train engineered by a friendly beachcomber in an engine to the rear.



South Sea Island

Our excursion carries us past coconut-throwing monkeys, over precarious trestles, and into the heart of a volcano. We experience an earthquake, a tropical storm, and a tunnel that does a 360-degree roll. Finally, a friendly gooney bird hatches from a clutch of eggs and shrieks, "Hope you enjoyed your trip!" We did! Our expansive grins as we pass through a rocky grotto back to the mainland attest to that. This South Sea island fantasy was designed by Dave Constable, famed motion picture designer and artist.

Time and tickets are running short. My folks are going to pick us up at 2:00 and we haven't had lunch yet. We aren't sure if we want to ride the **Safari** or the **Whirl Pool** with our last tickets. When we arrive at the area, our problem is solved. The **Safari** ride is temporarily closed. The attendant mutters something about a malfunction in the electronic rifles mounted in the Jeeps used to hunt the various big-game animals in the ride. That's OK.... The **Whirl Pool** ride is right next door and, surprisingly, has no waiting line.

We race up the ramp and enter a small door to the interior of a giant barrel. The door closes and we position ourselves along the wall of the circular room. We are pressed against the wall as the room begins to spin. I focus on a kid across the room, trying not to get dizzy. Suddenly the floor drops away and we are stuck like bugs on the wall. One little girl has obviously ridden before. In a crab-like motion, she works herself first sideways, then upside down. Soon we are all making the most of our unfamiliar mastery of gravity.

There's just time to wolf down a couple of corn dogs and a Coke at the snack bar outside the **Fun Forest**. We talk of the rides we were unable to experience ... **Deepest Deep**, the **Whip**, **Davy Jones' Locker**, the **House of Mirrors**, the **Roller Coaster**, **Magic Carpet**, **Flight to Mars**.... We'll go on them all next time ... and the next time. There's no hurry. P.O.P. will always be here.

"PRICELESS" SOUVENIRS

by JACK JANZEN

A Discussion

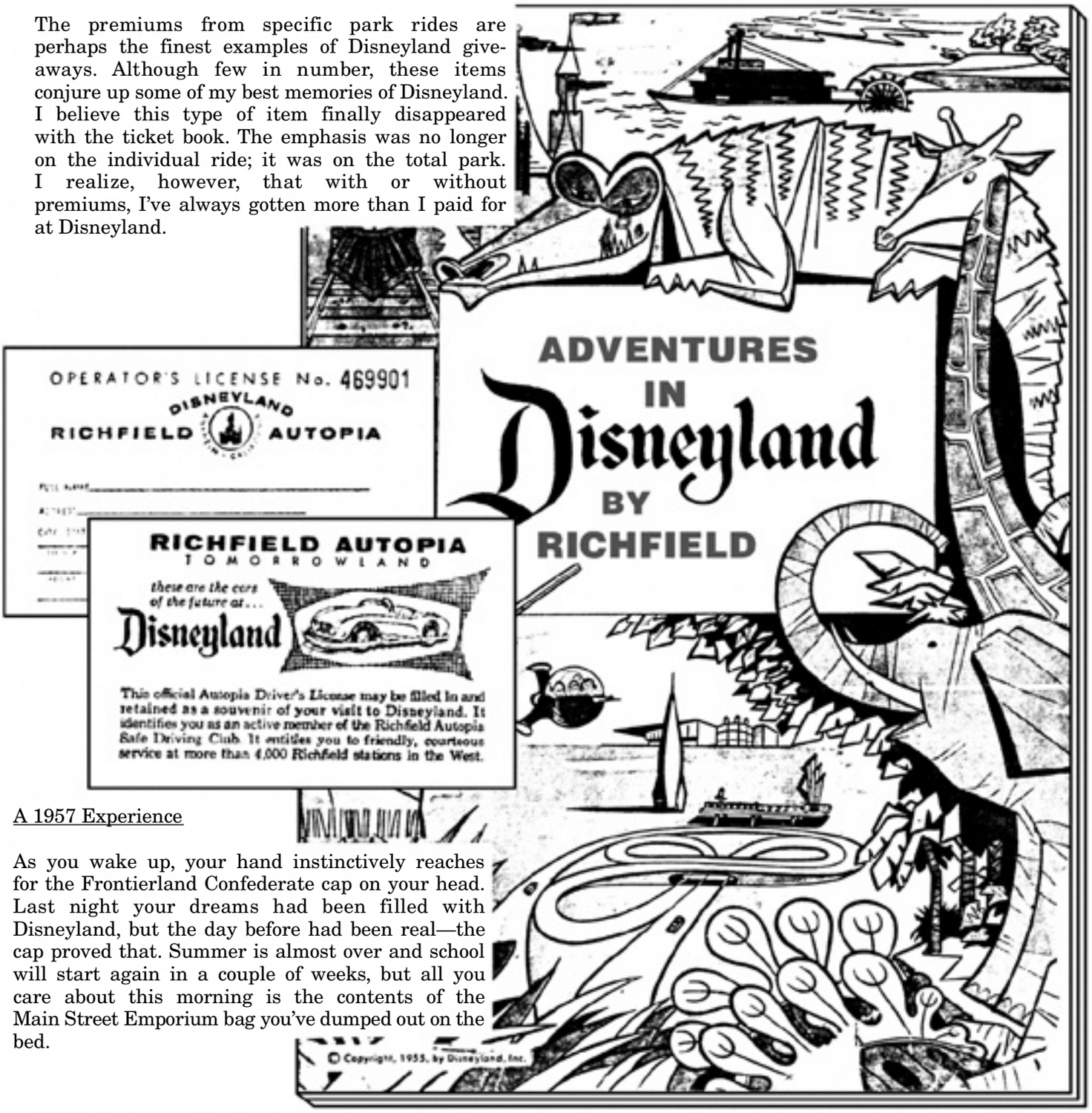
What happened to the Disneyland park giveaway? As a kid visiting Disneyland in the 1950s and '60s, you could measure the success of your trip in many ways; how many rides you went on, how long you stayed; maybe even how often you managed to lose your parents. One of the best methods of grading was how many goodies you brought home. Some of these items cost money; others did not.

The Happiest Place on Earth has always been generous with its giveaways. These park premiums can be classified into three main categories: Sponsor advertisements, ride enhancements or promotions, and general giveaways to promote overall park attendance. This last category is a recent phenomenon associated with the "one price for everything" admission policy adopted in 1982. The great volume of merchandise—including watches, pins, cars, orange juice bars, plush toys, etc.—that has been generated in the last couple of years will certainly contain many future collectibles. The focus of this article, however, is the items from the 1950s, '60s, and '70s.

Sponsor advertisements with the Disneyland theme were especially abundant in the early years as a result of necessary concessions Walt made to ensure financial backing of his unproven project. The subsequent partnership between Disney and the sponsors is readily observed in items such as the **Golden Horseshoe Review** Pepsi-Cola Button,the Chicken-of-the-Sea Pirate Ship Party Kit (with masks, placemats, tablecloths, etc.). and a variety of restaurant menus prominently displaying

the Carnation, Aunt Jemima, or Frito logo. Money spent by these and other speculators to help build Disneyland has paid dividends at the bank and in the positive public image their companies have achieved by association with Disney.

The premiums from specific park rides are perhaps the finest examples of Disneyland give-aways. Although few in number, these items conjure up some of my best memories of Disneyland. I believe this type of item finally disappeared with the ticket book. The emphasis was no longer on the individual ride; it was on the total park. I realize, however, that with or without premiums, I've always gotten more than I paid for at Disneyland.


OPERATOR'S LICENSE No. 469901
DISNEYLAND
RICHFIELD AUTOPIA
RICHFIELD AUTOPIA
TOMORROWLAND
these are the cars of the future at...
Disneyland
This official Autopia Driver's License may be filled in and retained as a souvenir of your visit to Disneyland. It identifies you as an active member of the Richfield Autopia Safe Driving Club. It entitles you to friendly, courteous service at more than 4,000 Richfield stations in the West.
ADVENTURES IN Disneyland BY RICHFIELD
© Copyright, 1955, by Disneyland, Inc.

A 1957 Experience

As you wake up, your hand instinctively reaches for the Frontierland Confederate cap on your head. Last night your dreams had been filled with Disneyland, but the day before had been real—the cap proved that. Summer is almost over and school will start again in a couple of weeks, but all you care about this morning is the contents of the Main Street Emporium bag you've dumped out on the bed.

This year money was a little tight. All Dad bought for you was the cap and the new *Disneyland Souvenir* book. At the time of purchase, you failed to mention that it looked just like the one from last year in the bottom drawer of your dresser. The new one does say "1957" in the corner … Maybe the inside is different.

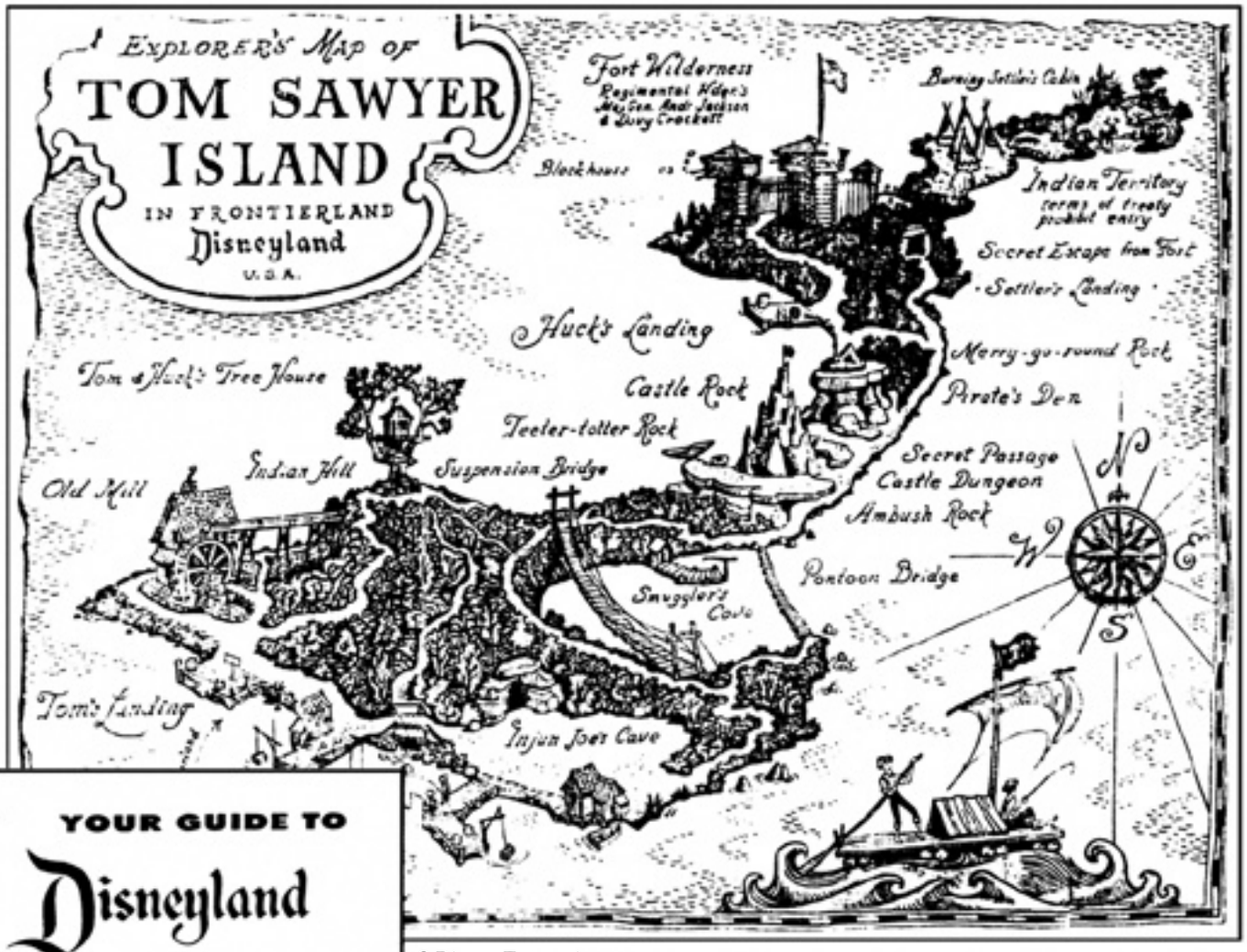
Just because Dad had the cheaps doesn't mean you didn't bring home treasures. There's the Red Wagon Inn souvenir menu with the Casey Jr. hamburger you had for lunch listed right in the middle; the post cards, booklet and vitamins from Upjohn Pharmacy; and the Pepsi button from the Golden Horseshoe Review. Here's the *Dutchboy Coloring Book* from the Our Future in Colors exhibit in Tomorrowland. Maybe it wasn't the best thing you did yesterday, but it was fun to mix colors on the color wheel. The Richfield *Adventures in Disneyland* comic book you got at the **Autopia**, complements the Autopia Operator's License now carefully tucked into the secret compartment of your Davy Crockett wallet.

While you like the items from the exhibits and restaurants a lot, these last two Autopia acquisitions represent the freebies you value most, items that are given out at the actual Disneyland rides. You relive the previous day's excitement as you lovingly hold the **Mark Twain** Pilot's Certificate to the light. The delicate border, fancy script and carefully etched depiction of the steam ship combine to create a thing of beauty on parchment.

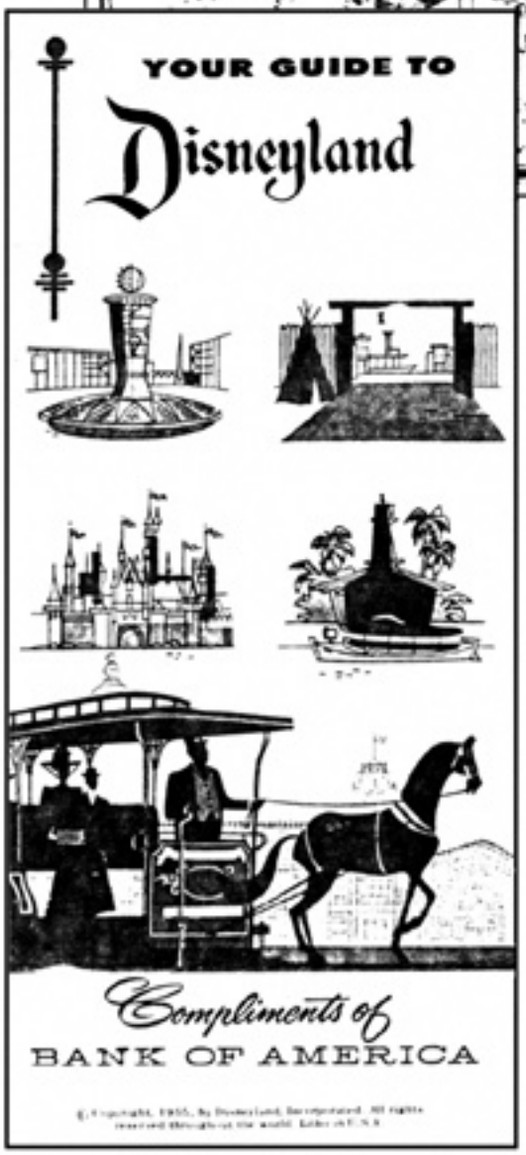
In accordance with the Act of Congress, approved Aug. 30, 1852.
S. S. MARK TWAIN
PILOT'S CERTIFICATE.
The undersigned, Inspectors for the District of Frontierland, Certifies that:
having been by them this day duly examined, touching his qualifications as a PILOT of THE S. S. MARK TWAIN, is a suitable and safe person to be intrusted with the power and duties of Pilot of this Steam Boat and do license him to act as such for one year from this date, on the following rivers, to wit: THE RIVERS OF AMERICA IN FRONTIERLAND, DISNEYLAND.
Given under my hand, this _____ day of _____ 19____
Walt Disney
Commodore

The three good fairies watched over the little Princess night and day to protect her from the evil Maleficent.

Your booklet from the newly opened **Sleeping Beauty Castle** interior not only revives the memory of that structure; it also increases your desire to see the upcoming animated feature the exhibit promotes.



© Disney Enterprises



You've put off till last looking at the prize of the day. It was worth the look of reproach you got from Mom when you grabbed four maps of **Tom Sawyer Island** from the little wooden box on the raft. She must have understood, though, because she smiled as they disappeared into the bag. No need to look at a map to get around this island! Maps weren't available yet when you spent half the day last year exploring the caves, rocks, and buildings on this child's version of Eden. Last year you might have used a map for its intended purpose—this year it affords you a method of taking the island home to enjoy later.

As you gaze at the **Tom Sawyer Island** map you can almost feel the sway of the suspension bridge and smell the dusty cool air that permanently resides within Injun Joe's cave. God, you wish you were back there now. This isn't the last time these words pass through your head. In the days to follow—school, Halloween, Christmas—every month or two that map comes out of the bag to inspire a mixture of memory and fantasy that is the best part of childhood.

DAVID R. SMITH

(Continued from page 5)

THE "E" TICKET: We've heard of a "pit" here at the Studio, where they would dispose of animation cels?

DAVE SMITH: When I came here in 1970, they had something like a big dumpster out on the back lot … and it was piled full of cels … ones that they decided they didn't want to sell. I went out and looked in this bin myself. I saved a stack this high of *Aristocats* cels that I thought looked pretty good. Maybe 10 or 12 years later, when we were again selling through art galleries, *Aristocats* was being reissued and they were looking for *Aristocats* cels. I turned them over and they put them out for sale … so I'm sure they made thousands of dollars on what I saved from their trash pit. But they were doing that in those days because they just didn't have any other use for them. Now today, they shred them or something, so there's not the chance of people going out there and helping themselves … there were so many … millions and millions of cels for an animated feature film … they kept a big bunch of good ones that they thought they could sell and threw out the rest.

THE "E"TICKET: When will they put in other Trips to Endor in Star Tours?

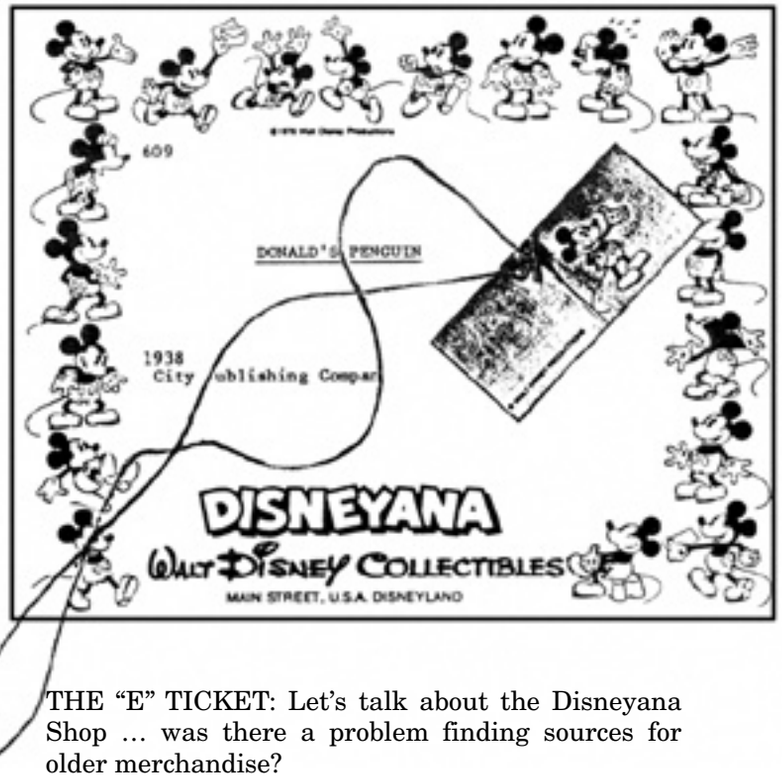
DAVE SMITH: It's funny you should ask that … In June, I was down at Disneyland for the start of Mickey's Birthday Celebration … and they had Tomorrowland open for that party. I went on **Star Tours** and in line right behind me was Michael Eisner and George Lucas. I got to meet Lucas for the first time and I asked him that very question. I said, "When are we going to be changing the film in the ride?" He said, "We have not had a request for it, yet … no one has contacted us and said let's get some change in **Star Tours**. People are still fascinated by the current program that's in there." I said, "Why don't you put different rides in different vehicles?" They said that that would cause tremendous traffic jams, because people would want to go to certain destinations. Obviously they have not been pressed for change, yet.

THE "E" TICKET: The beauty of that ride is that you can change it without using a bulldozer …

DAVE SMITH: Right. How much it would cost to change it is another question. To make a new film, and to completely reprogram the Star Speeders might be millions of dollars. Maybe they don't want to spend that until they feel the attraction is getting old and decrepit.

THE "E" TICKET: In that vein, did they ever consider combining **Star Tours** with the 3D technology of **Captain EO**?

DAVE SMITH: That's an interesting concept … I hadn't thought about that.



THE "E" TICKET: Let's talk about the Disneyana Shop … was there a problem finding sources for older merchandise?

DAVE SMITH: We opened the Disneyana Shop in 1976 and of course at that time were selling old Disneyana in there. It was very hard to keep the place "stocked." I had to work closely with them to advise them on what was collectible and what wasn't. I did this, and also, Russell Schroeder, who is in the Marketing Department at Walt Disney World, who has been a Disney collector and fan for years, helped advise them. I helped them buy for the Shop, when I went around to the antique shops, and the Rose Bowl swap meet, and things like that. But, after awhile it just became impossible to keep the place "stocked" and we were noticing certain things … like we were being offered back the same things we had sold earlier, so it was becoming a circle … and of course, the prices were slowly inching up. They decided, finally, and I forget which year it was, that they weren't going to handle the old merchandise anymore. It seems to me it went for about four years.

THE "E" TICKET: We're very interested in the specific artifacts you've kept from Disneyland …

DAVE SMITH: Let me continue one thing … we were talking about **America Sings** … when an attraction like that closes, we do look at it to see if

there's anything we want to put in the Archives … we have some still photographs from **America Sings**. I went down there myself, and I asked several of my colleagues and friends that are fans of that attraction, "What pieces should I save out of that attraction?" Now, we had certain criteria. We wanted something that was not huge … we wanted something that we could put in a display case, that might say "I am from **America Sings**." So many of these things, if you take them out of an attraction,don't make much sense. We came up with a list of about ten items and we sent the list down to Imagineering … we got every single item on our list.

Another example is Fantasyland. When old Fantasyland was being torn down in '83, they said, "What do you want from Fantasyland?" I went down and there was hardly anything that I could take out and put in an exhibit that would look attractive and say, "I am from Fantasyland, at Disneyland."

Pieces from inside the **Dark Rides** didn't look good when you took them out into the light. They were not something you would want to display. So, what did I save? … I saved the portraits of the family that were in the bedroom in **Peter Pan**, because they were nice paintings. I saved the Tinkerbell that flew, just outside the window, as the boat went out the window. In front of **Snow White**, I saved the sign that had the Witch painted on it that said: "If you don't like scary things don't go on this attraction." I saved, from in front of the **Theatre**, one of the big signs that was advertising the Mickey Mouse cartoons they were showing in the **Theatre** … and I think that's it.

THE "E"TICKET: What about the Chicken-Of-The-Sea Pirate Ship?

DAVE SMITH: O.K., on the Chicken-Of-The-Sea Pirate Ship … Disneyland itself was going to save the figurehead off the front of the ship. They carefully pried it out, and lifted it out with a crane … and dropped it! It smashed into a million pieces. That was the end of that. The ship itself, though it had started as a wooden ship, had slowly rotted over the years and they had been replacing its hull with concrete. You couldn't save a concrete ship … there was nothing they really could save of the ship. It had to be completely demolished, just to get it out of there.

THE "E"TICKET: Rumors persist that the whole ship was saved somewhere … it's also said that termites got it!

DAVE SMITH: Termites eating concrete? … (chuckle) …

THE "E" TICKET: Is it true that one or two of the cannons in the Tinkerbell Toy Shoppe are from that ship?

DAVE SMITH:I hadn't heard that,but I wouldn't be surprised. Elements of the attractions, like the rigging from the Ship, that they feel they can use elsewhere, they will certainly save. They've got a Decorating Department there, and they save that type of thing.

THE "E" TICKET: How does the "Big Red" **Monorail** story fit with all of this?

DAVE SMITH: Well, of course, something that big is of no use to the Archives. They called us up and said: "Do you want to save this **Monorail**?" and I said no … because we couldn't possibly handle it … we couldn't display it … I mean there's no reason for us in the Archives to have something that big. Of course, I followed with interest the newspaper reports of the young man, down in Orange County, that was trying to get it saved.

THE "E" TICKET: The last we heard, they took the first section, the locomotive, and did retain it without the chassis.

DAVE SMITH: I was down there (Disneyland) about a month ago … I rode in the Electrical Parade one night. "Big Red" was sitting up on one of the beams, but this was before they got their last new **Monorail** … they took it off the beam and I understand it's sitting out next to the Roundhouse, now.

THE "E" TICKET: We see a great deal of new Disneyland items … '80s items being actively presented and collected at the shows … how would you relate this interest in recent things to the collecting of "vintage" Disneyland merchandise … do you see it as a function of supply and demand?

DAVE SMITH: Well, there's certainly much more supply today of these new items … and you get a 14 year old kid who wants to start collecting Disneyana … he can't afford the old stuff, so he's going to start collecting what he can collect. That's the current pinback button, or pennant, or T-shirt, or whatever.

THE "E" TICKET: But, you could buy a lot of vintage Disney toys and collectibles with the money they want for the current ceramic or bisque figurines …

DAVE SMITH: Yes, but the people I'm talking about aren't getting into that expensive stuff … they're going to start out with the stuff that's produced in tremendous numbers for the Disneyland promotions, and so forth … like these Olympic pins this week.

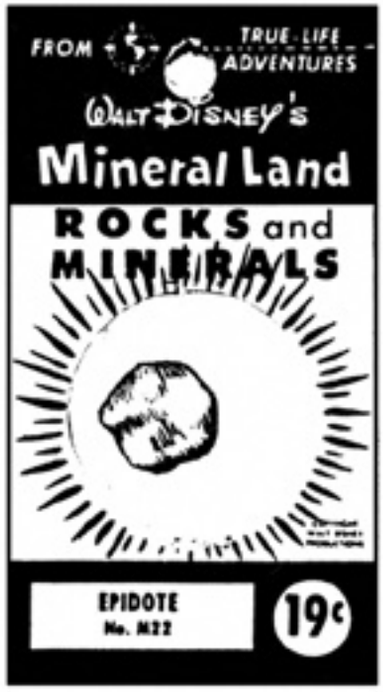
THE "E" TICKET: I guess, it's always going to be true that the majority of people prefer the new things.

DAVE SMITH: You long for things from the old days … I'm sure that any of these collectors would love to have a nice piece from the '50s or '60s … and most of them do. Their grandmother has dug in her attic and given them her 1956 guidebook, or whatever, and that is a keystone in their collection … but they can't afford to "fill in" from that era, so they are collecting the current ones. They're getting all the new postcards that come out … or the new guidebooks, or whatever.

THE "E" TICKET: Do you know of a **Santa Fe & Disneyland Railroad** souvenir oil can?

DAVE SMITH: There were literally thousands of souvenir items produced for Disneyland. Some of these—they would go to a manufacturer and say, "Let's do a **Santa Fe & Disneyland** oil can. Here, make me up ten of them and we'll put them on sale and we'll see if they sell." They put them in the Emporium—they sit there for six months—nobody buys them; two or three are sold. They think "that was a bad idea" … they don't ever order anymore.

THE "E" TICKET: We have something in our collection: a small card with a little rock inside bubble-plastic … It's a *True-Life Adventure* "Mineral Sample" from "Mineral Land"….



DAVE SMITH: "Mineral Hall?"

THE "E" TICKET: I don't know if it says "Mineral Hall" or "Mineral Land" … I think it was sold at one time in Frontierland.

DAVE SMITH: Do you remember Mineral Hall? Right next to the Casa De Fritos? That was another favorite of mine; the building's still there. if you're facing Casa De Fritos or Lawry's or whatever there is there now, to your left is a building, between there and **Big Thunder**. I think it's got two doors … Well, you went in one door and circled around a counter and came out again. In there, they sold rocks—minerals and rocks. Then

you went into the back of the building, again around sort of a circular area, and they had whole displays of minerals and rocks on the shelves, behind glass. You'd be in there for five or ten seconds, and the lights would go off and you'd have the "black light" on them. You'd see all these things glowing in there—plus your shirt would be glowing! (chuckle) I used to love that as a kid. That was called Mineral Hall. It was there for five or ten years, I guess. I wonder if your souvenir might have been sold there. It was a "lessee" that ran that.

THE "E" TICKET: Do you think there is an "ultimate" Disneyland collectible … the 2nd edition guidebook "In Natural Color," for instance, is becoming legendary. Do you have something you could name?

DAVE SMITH: Well,our most unique item,probably, is Ticket Number One … which Roy Disney bought on Opening Day. I mean, that's a unique item.

THE "E" TICKET: TICKET NUMBER ONE??????

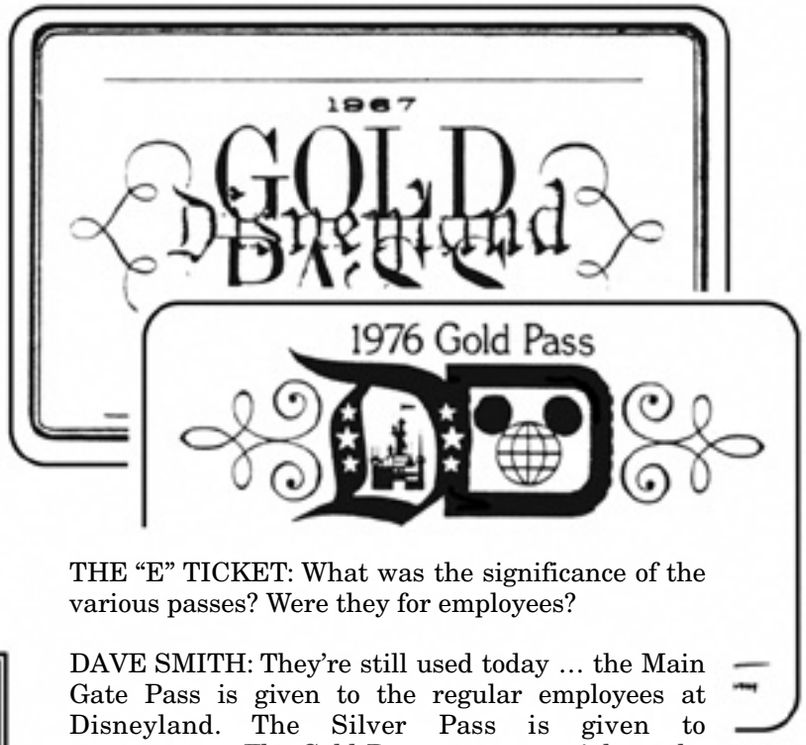
DAVE SMITH: Yes. I'll show it to you.

THE "E" TICKET: We've seen a special ticket for the **Mark Twain** … and a special ticket for the **Santa Fe & Disneyland Railroad** … are there other special, illustrated tickets?

DAVE SMITH: I can't think of any offhand. Of course, there were a lot of special event tickets. When Disneyland opened, every single attraction had its own tickets. They were machine-tickets, but each one had the name of the attraction on it. We've got a big collection of those. And then the ticket books started in October of 1955, shortly after the park opened.

THE "E" TICKET: We once had the privilege of riding in the Lilly Belle train coach. Mounted on the wall of this car are a number of pictures and souvenirs, including an old **Monorail** "pass card" of some kind.

DAVE SMITH: I can picture that in my mind … we probably have it among our tickets. There were a lot of miscellaneous things like that … and, of course, the V.I.P. items, the Gold Passes, the Silver Passes, and the Main Gate Passes, for every year. In the early days Walt signed some of them … they turn up occasionally.



THE "E" TICKET: What was the significance of the various passes? Were they for employees?

DAVE SMITH: They're still used today … the Main Gate Pass is given to the regular employees at Disneyland. The Silver Pass is given to management. The Gold Pass goes to special people, like the President of Carnation or the President of Coca-Cola, or the Chairman of the Board or the Governor of California … the Mayor of Los Angeles … that sort of thing.

THE "E" TICKET: Who has the ultimate authority over the removal or modification of an attraction?

DAVE SMITH: Michael Eisner.

THE "E" TICKET: It's at that level?

DAVE SMITH: Yes.

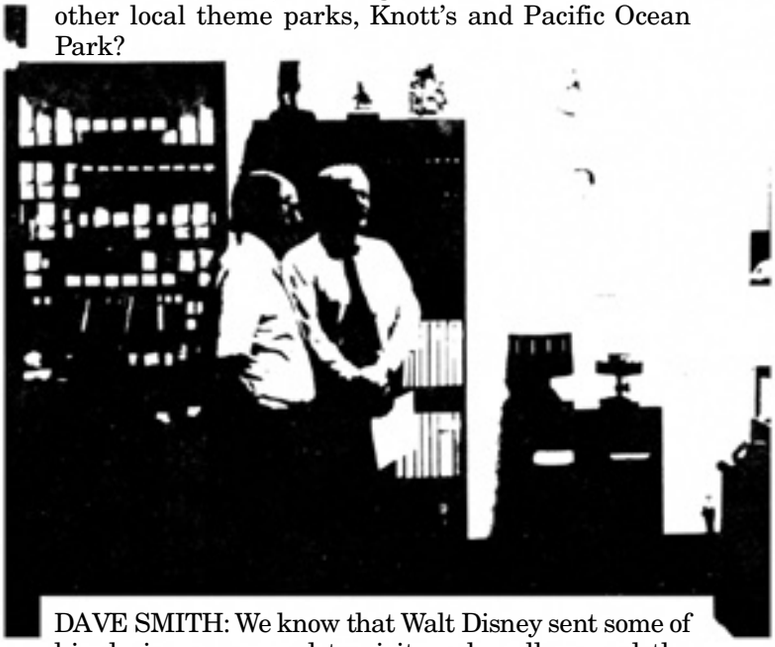
THE "E" TICKET: **Tom Sawyer Island**, for instance … we don't know how much money it's actually contributing to the Company, right now, and we're nervous ….

DAVE SMITH: Well, that's something that Walt was very insistent about. He wanted certain attractions there that weren't going to contribute a lot of money to the Company. For example, the animals … the **Stagecoach**, the **Pack Mules**, the **Horsedrawn Streetcar** … these are things that he felt really added "feeling" to the park … gave you some atmosphere, with very low capacity per hour. They learned as they went along … and so,

the newer the attraction, the greater "capacity per hour" it has. The **Motor Boat Cruise** (chuckle) … that's probably at the bottom of the list … and, obviously, that will go one of these days. Some of these things are kept there for atmosphere … they don't care that much about "capacity per hour." **Casey Junior** doesn't have that much "capacity per hour". **Dumbo** doesn't, either. Still, they were something that people liked to see, even if they didn't go on the attraction. Walt was probably advised against them and certainly, during their operation,he had nothing but problems with some of them. The **Stagecoaches** tipped over several times and people were injured. Horses bolted … and of course, **Mules** were notoriously cranky … they'd bite a guest or something. There were obviously problems all along, but Walt fought as long as he could to keep those attractions there because they just added so much to the atmosphere of the Park.

That's true today … I mean look at **The Golden Horseshoe**. What does that make? I mean, it doesn't make money at all, other than food sales in there. It's a free attraction, but it's something that adds so much atmosphere.

THE "E" TICKET: Do you know of any meetings, formal or informal, which may have taken place in the '50s or '60s, sharing information with the other local theme parks, Knott's and Pacific Ocean Park?



DAVE SMITH: We know that Walt Disney sent some of his designers around to visit parks, all around the area … not only here in Southern California, but all around the country. They talked with the people that were running those parks and tried to get their suggestions as to what really was needed for an amusement enterprise such as Walt was thinking about. It didn't take long to realize that they had to ignore every single bit of advice they got, because it was opposed to what Walt was trying to do.

They told him "you're not going to want a single entrance into your park" ... "you're certainly not going to want to spend more than $50,000 on any one attraction" … "there's absolutely no reason to emphasize cleanliness, or cheerful young employees" … all that sort of thing that Walt wanted to spend a lot of money on to make a happy place for people to go to.

THE "E"TICKET: We were told by someone at Knott's that Disney had been impressed with the **Calico Mine** ride's "hidden-queue" line, and brought that idea back to Disneyland.

DAVE SMITH: Very possible … he went around to every park he could think of. He had a good friend who ran a carnival at the corner of Beverly and La Cienega … Bradley was his name … and Walt talked to him for hours and hours at a time, trying to pick his brain. He would go down there and sit there on the bench and watch people in line, watch what they were doing … time how long it took them in line … check to see if they were surly after they waited in line for half an hour, whatever. He'd go pace off the length of a queue line. He was certainly doing that. Not only he but a lot of the designers who were working with him.

That didn't end when Disneyland opened. Obviously they continued looking for good ideas elsewhere … also, looking for what not to do.

THE "E"TICKET: Although we're nostalgic about it, the **Mission To Mars** attraction seems very out-of-date. Even on a crowded day, with a line at **Star Tours** that takes hours, you can stroll right into **Mission To Mars**.

DAVE SMITH: You're not the only ones that have had that idea. Certainly there are many people at Walt Disney Imagineering and in the management of the Company that have realized that that attraction is passe, now, and something should be done. They haven't decided what to do, yet. When they're spending multimillions on a **Splash Mountain**, they're not going to be working on something else at the same time. Each thing has to be in its own sequence … somewhere along the road they're going to take that out and put something else in there.

THE "E"TICKET: By no means are we advocating the loss of any of these rides …

DAVE SMITH: … (chuckle) There again is something that I've had a lot of conversations with Disney fans about. There are certain Disney "purists" … I don't know if you're in that category, maybe you are, that don't want anything to be taken out or changed. Period. A friend of

mine was horrified, and complained to everybody he could think of, when they changed the cobblestones leading into Adventureland, recently.

THE "E" TICKET: We DO miss Fowler's Harbor …

DAVE SMITH: Well it'll be back … right now, they're thinking of changing the marquee at the entrance to Disneyland … and certain people are "up in arms" because this old thing is going to be changed! I don't feel that way so strongly. I feel that we do need progress and some of these things do get a little old fashioned … it's time to update them. I mean … I was very much for getting rid of **Adventure Through Inner Space**. It amazed me to find out how many people thought that was their favorite attraction at Disneyland!

THE "E" TICKET: As soon as it's gone, it is … we really came to love attractions, like the **Carrousel of Progress**, that were not "opening year." That ride came in the '60s, and we're as nostalgic about it as if it dated from Opening Day … we do worry about that day of final evolution, when the entire original Disneyland will be gone.

DAVE SMITH: I think that's only natural, don't you? It's bound to happen. Look at Main Street, for example. There's hardly anything there, other than the fronts of the buildings, that is exactly the same as when the Park opened. The walls have been moved … whichever shops have been in there have all been changed around … it's totally different than it was when it opened. You can keep the feel of Main Street … and I'm sure we have … and change everything inside.

THE "E"TICKET: There's a point here we wanted to ask you about. Walt Disney's *Snow White* and *Pinocchio* films remain unchanged., frozen in time … but Walt Disney's Disneyland is changing … it can't be retained? Was this Walt's intention … to not finish (or preserve) his Disneyland? Our concern is the "loss of Walt Disney" at Disneyland …

DAVE SMITH:That's something that's unavoidable. Walt's been gone 22 years!

He would have liked **Star Tours**, for instance … now he might not have done it the same exact way, because he was a different person than the people who are doing it now. He certainly would have been experimenting. We'd see Disneyland a lot different today if he were still alive, I'm sure, but it would still be quality … and it would have some really unique attractions. Walt made some bad decisions, if you come down to that. He put a **Circus** in Disneyland that was a failure, and he made movies that were failures. I guess we've got to let the people who came after him make some mistakes, too.

Other complaints are about the events at Disneyland … State Fair, Circus Fantasy, Blast to the Past … are these really necessary? Are they changing Disneyland?

THE "E" TICKET: We do think that, for those of us who are "serious" fans of Disneyland, the events tend to get in the way of the Park. We can fully understand why the Company does them … you have to draw people.

DAVE SMITH: During the slow periods of the year, yes.

THE "E"TICKET: It seems to us that there has been a trend, over the years, away from atmospheric rides … dark rides … to more traditional amusement park thrill rides … and to selling Disneyland on a one-ticket, one-price basis …

DAVE SMITH: There's a trend toward trying to appeal to everybody, I think. There's where you may get a danger … in that you're spreading yourself a little too thin … trying to put in too much to please too many people. At the moment, it's working, so let's not complain.

THE "E" TICKET: The display of Disneyland memorabilia you had in **The Walt Disney Story** greatly affected us … as collectors we're always looking into the past. It was very nice to see Disneyland acknowledging its history.

DAVE SMITH: The older Disneyland gets, I think the more people will be looking to the past of Disneyland. Five years ago no one would have thought of putting a Disney Gallery at Disneyland, to display historic artwork … it's starting to be old enough that it has a history worth looking at.

THE "E" TICKET: Do you feel that this nostalgic interest in Disneyland's past will repeat for EPCOT or Tokyo Disneyland?

DAVE SMITH: After they get a history … see, both of them are pretty young. It's changing here, because every kid in Southern California grew up with Disneyland, going once or twice a year, probably. Having it in their back yards and collecting … maybe not purposely collecting, but having a guidebook and a ticket book and a few things like that stuck away in a drawer. They were collecting whether they knew it or not. Also, when you're taking your kids back to experience what you enjoyed as a child … then you're getting a nostalgia thing in there … I think it's going to come for EPCOT and Walt Disney World, but it's still a little bit down the road.

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